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Professor K. N. Dhar.

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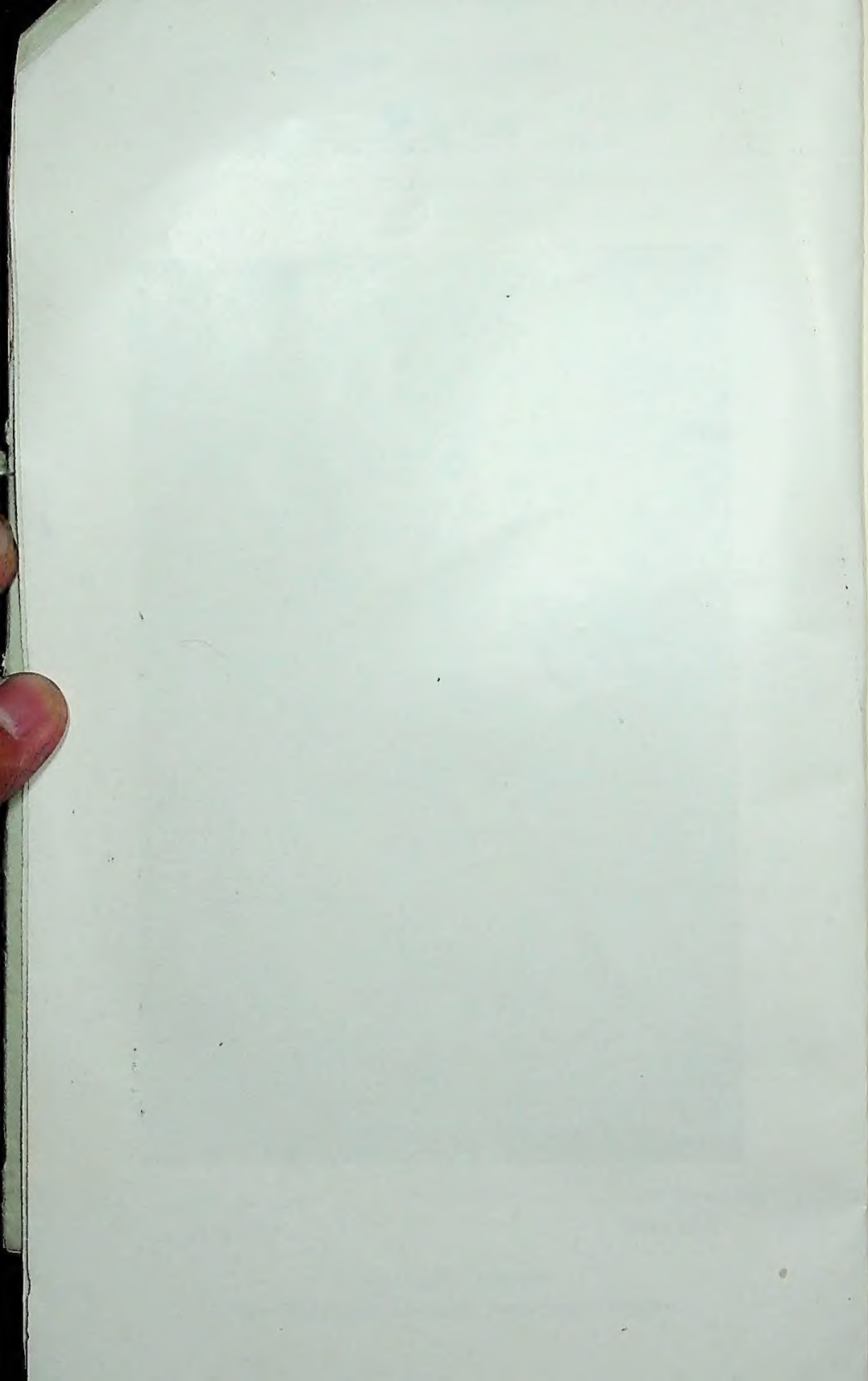
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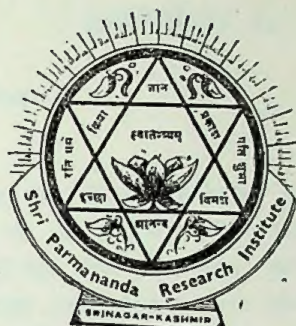
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*Dedicated respectfully to
Those fellow-countrymen who
Despite untold hardships
Strive untiringly to keep
The effulgence and Fragrance
Of 'Deva-Vani'
In perfect health.*

K. N. D.

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SECTION I.

From the Editor's anvil:-

Cultural heritage of Kashmir is as multi-dimensional as the Variegated backdrop of its physical exuberance which has nursed and inspired it all along. Its sanctity and evergreen stature can be conveniently inferred from the chaste shimmering snow, with its virgin demeanour from top to toe, adorning the towering peaks of its mountainous periphery. Mellowing kisses of the sun endow these summits with a rosy blush lending perennial health to our warbling brooks, roaring water-falls and sedate and solemn lakes. To crown all, this very nectarine glow has most meaningfully groomed our mental attitude to glean unity amidst seeming diversity.

Culture is always in a flux and ferment. It is a non-stop mental journey with no mile-posts to cool its heels upon. It is, precisely speaking, the cumulative expression of the values enshrined in the heart-beats of the denizens of this Happy Valley. The irresistible stamp of Buddhist compassion, Hindu tolerance and Muslim Zest for life is most unmistakably discernible from the attainments of Kashmiri mind and intellect.

In the foregoing pages, we have made a humble attempt to portray this very salient trait of our culture; our esteemed contributors have ungrudgingly made our endeavour more easy and all the same purposeful. They have consequently earned our gratitude. We shall also wait expectantly for the healthy and constructive comments from our considerate readers; our pleasure will get multiplied immensely to come up to their hopes and aspirations in this direction.

K. N. D.

Director and General Editor.

Shravana Purnima. (8-8-1979.)

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The Nilamatpuranam and Kashmir

By

M. M. Karmayogi J. L. K. Jalali.

WE have to thank Prof Ram Lal Kanjilal (my professor in the Shri Pratap College) and Prof. Jagaddhar Zadoo for their joint labour in compiling the present edition of Nilamatapuranam, which was published as far back as 1924. When I used to see my Bengali Professor transcribing the Sanskrit text in Bengali script, so valued by the Bengalis, I was amused. Whenever he would copy out a Sanskrit book or document, he would transcribe it in Bengali. I could not then understand why he did so. Later after 40 years I could satisfy my curiosity, when I came in contact with the late renowned scholar, Prof. Suniti Kumar Chattopadhyaya (or Chatterji); who would tell me that he used to recite Bhagvadgita in Sanskrit written in the Bengali script. Prof. Kanjilal and Prof. Zadoo's compilation is admirable although there are inexplicable lacunae in it, which could have been filled in, had a little more labour been put in or effort made to carefully go through the different portions of the Puranam. Though the Editors have themselves referred to such lacunae not all and most important, I as reader and student of the Puranam feel that the Research Department of the Jammu and Kashmir State should have taken it up again and made further search for MSS of the Puranam, which I believe may still be available and have not been known to the department.* by a non-Kashmiri, least of all by the foreign scholars, without knowing and studying the life, habits, customs, manners, rituals, etc. apart from a thorough knowledge of the land of NAGAS, called Kashmir. To write on metre employed, to infer how men and women lived, who the inhabitants in the past were, does not give the true content of Nilamatpuranam. It is a storehouse, which has to be swept of all excrescences and then made into a running story of historical value of Kashmiri's past of several thousand years, a past in which for more than a milliard it was a Saras (inland sea) bounded by high

*Dr. Ved Kumari's comparatively more informative edition in two volumes has been also published by the J & K Cultural Academy. Ed. It must be known that the Puranam cannot be so clearly understood

mountains and inhabited by people living on its shores and on the mountain-slopes whom we know as Nagas, ruled over by a king called Nila with his Headquarters at NILAKUNDA (Vernag) fifty miles to the east of Srinagar of today.

Before I proceed further, I consider it proper and an act of gratitude to refer to Dr. Buhler who was responsible for delving the Puranam, out of practical neglect. In the edition of the Puranam, compiled by the two learned professors and followed by others, it appears that what Dr. Buhler has written about the Puranam has been taken for granted and no deeper research has been made. Nilamata is the basic history of Kashmir and the Kashmiris, and it was Dr. Buhler who was responsible for introducing the Paradise on Earth to the scholars and through them to the people of Germany, UK and the world. In Kashmir, occasionally as far as I remember, a learned Brahman for the matter of that, my own family priest, would mention the rites and rituals enjoined on the Kashmiris in the Puranam. I was too young. I could not easily follow what he would say, but my revered mother, Devamali, who though not conversant with the 3R'S would avidly try to digest whatever she heard and repeat to her children during the evening hours after the day's chores had been finished and we were preparing for the warm bed of wintry night a night really reminiscent of the night of the Pishachas who had been destroyed by the severe frost and snow after they were fought out of the Valley with the help of Vedic Aryans invited by NILA at the behest of his father Kashyapa, from the plains of Bharat.

Along with this she would recite verses from Sanskrit and Persian too, and other stories from Ramayana and Mahabharata, especially the stories of Harischandra, Nala and Damayanti, Sati Savitri, Ahalya, and others. This was responsible for my earnest desire to study what the foreigners called "Myths" and even today a great archaeologist would welcome me "to cherish my myths", perhaps thinking under an obsession that by post-dating those "Myths" he could succeed in shaking my faith, or those of other citizens of India in the well established and well pronounced antiquity of my Shastras

and scriptures far beyond the 4000 years B. C. creation of the Christian world.

Nilamatpuranam from its very composition does not appear to be a work of the Rishi begun and completed at one long sitting. It has been on the anvil for years and the strokes of the hammer have not been uniform. So looseness, introducing of general theories, beliefs, stories and mythically imaginal rhapsodies, have found place in this valuable tome of important information. This has been responsible for some confusion as well. If the Puranam were taken up and held in the hand and then shaken off all the superfluities, it would give an interesting story of Kashmir, its formation, its original inhabitants, intruders and their outtal, and consequential inhabiting of the present race of people called Kashmiris whose ancestors have been the NAGAS, It has clearly to be borne in mind that the author is one well-versed in Sanskrit, saturated with Naga words, terms, idioms, expressions, and has a tradition of centuries, of ages, behind him in making this composition. Even the term NAGA itself need not be taken as a Sanskrit but as a Naga word adopted by the Sanskritists. One can never be sure whether the language employed originally has remained intact during the course of centuries to the time the composition has been actually recorded in black and white. These are the considerations which the present day reader has to keep in mind before he comes to a particular conclusion in a particular matter.

We have to be thankful to Dr. Bubler for his labour of love, and I bow to these German scholars first, and then to English and French savants who have made my Kashmir known throughout the world. afterall foreign schoiars, whatever their country, enviroments, surroundings, bring-up and outlook have been, born and bread up in an atmosphere different from that of mine, whenever they have come and had an urge to visit India and then my Kashmir, I and my people were not known to them, and they started comparing my land to Switzerland not Switzerland to Kashmir, or comparing me to a Jew and not a Jew to me a Kashmiri, for they had seen Switzerland and the Jews first. This 'liking' was not confined to land and the people only, but to the hoary scriptures, and other literary works and compositions and introduce Homer's Iliad or Odessey

to me rather than my Ramayana and Mahabharata to the people of Rome and Greece. It was but natural. And what our Indian authors, scholars and researchers learnt and then produced was nothing but investiture in the thinking of those 'Foreign Greats' because India was a dependency of Great Britain, and whatever the British Masters wanted the slaves to learn and practise was presented to them in the then "modernised" garb. And the wonder is that whenever I would study an Indian "modern" author, I had to learn what he had copied from a foreign scholar or a foreign periodical, until Tilak, Aurobindo, Gandhi, Tagore. Malaviya, Jawaharlal, Das, Bose, Savarkar, Parmanand and others taught me I—ness and My—ness first to well understand You—ness and He—ness. It does not mean, no, never, that there is nothing worth learning from foreign scholars and researchers, authors and writers, saints and mystics or their ancient scriptures, philosophies and other thoughtful literature.

Dr. Buhler was not a Kashmiri. He and Dr. M. A. Stein did their best to learn and know about Kashmir through the medium of Kashmiris knowing Sanskrit (and Persian too in some cases). But this did not qualify them to be called Kashmiris for the purpose of fully understanding Kashmir as a Kashmiri would. All the same they have done a wonderful and unforgettable service to the Kashmiris for which they are and will be always remembered with a deep sense of gratefulness. Kalhana has mentioned in his memorable Rajatarangini the Nilamaturan in these words: "That land is protected by Nila, the lord of all the Nagas, whose regal parasol is formed by the circular pond (of the Nilakunda) with the Vitasta's newly rising stream as its stick". And these two compositions of intrinsic worth and invaluable information form the base of Kashmir History, its Kings, and dynasties, its people, high and low, their customs and manners, their rites and rituals, their traditions and faiths, their economic condition and administrative structures, and so on. Kashmir was geographically an isolated realm accessible to the few interested either as invaders or as visitors (more political than sight-seers), intent upon knowing the people and their faith and everything concerning them as far as possible and required for state purposes. The Nilamata has information in regard to the origin of Kashmir, its aboriginals, their beliefs, their mode of living, their general behaviour, occupation and the like. It will be

interesting to find in its hoary pages what the general trend and tone of descriptions is. The most dominant is Manes-worship, then comes worship of gods and goddesses. While dealing with and talking of ancestors (*pitris*) the author describes how *shraddhas* have to be performed, what offerings to make not without *dakshina*, (cash and kind) to priests performing the *shraddhas*. Even in *shraddhas* the ceremonies are prefaced with worship (*puja*) of specified deities & gods and goddesses a thing which throughout the Hindu (*brahman*) world continues even upto this day and will continue for ever. But there is a demarcation between *shraddha* functions, and other functions like weddings, birthdays, *Mekhlas* (*Yajnopavita*) etc. If any *shraddha* ceremony falls on any of these functions, it is not performed; and nothing connected with *shraddha* is allowed to be done on that day. This is very important. Even though we never forget our manes and manes-worship, such festivals and functions of worldliness are not intermixed with *shraddhas* of one's *pitris* (ancestors). The festivity rules out *shraddhas*.

In the Nilamatpurana as edited by the two professors mentioned above, verses 804 to 808 describe what should be done in the form of Japa, Homa, *shraddhas*, austerity, charity etc. on Vaishakha Shukla 2nd and 3rd (*dvitiya* & *tritiya*) or lunar 2nd and 3rd of the month of Baisakh April and then slokas 817 to 821 give in detail what is to be done on the Purnima (15th lunar day of Vaishakha) (April) in the form of worshipping Brahmanas with sesame, of Homa (sacrificial offering) with sesame, *shraddha*, lights in temples with sesame and sesame to be given to 5 or 7 Brahmanas with honey to eat, and so on.

In between the two sets of slokas there appear slokas 809 to 816 which describe what should be done to celebrate the Birth-day or Jayanti of Mahatma Buddha, which includes acting, dancing, but which is evidently a contradiction to the observance of *tila shraddha* *tila eating*, *tila sacrifice*, etc. This contradiction without any doubt leads to the inference that the slokas 808 to 817 are an interpolation in the Puranam inserted to fall in line with the accepted belief in the incarnation (*avatara-ship*) of Buddha in the rest of India, made by some later interpolator, which has been responsible for the fixation of the date of 7th Century A.D. for the *puranam* by Dr.

Buhler, and this dating has been accepted by the joint-editors of the Puranam, and now by other authors and scholars and writers who have dealt with or written upon this Purana. This is an interpolation, and can in no case be taken as the evidence for establishing the date of composition of the NILMATA. On the other hand, there is sufficient evidence in the Purana itself which establishes beyond doubt that this Puranam must have been written several centuries before Christ, and the Nirvana of Buddha. And in support of that are the various rites and rituals, which are still observed at this time in the twentieth century.

As mentioned in the Puranam, there are very important landmarks which confirm that it is of a very old time and not of the 7th century as arbitrarily fixed by Dr. Buhler and followed by easy-going writers. For instance the Purnima of Shravana month (August). nowadays we celebrate as the day of Lord Shiva, and non-Kashmiri Hindus call it RAKHRI. It is the Purnima when the pilgrims to the Holy Cave at Swami Amarnath Ji have darshan of the Holy Lingam, led as they are by the Holy CHHARI every year there. The Chhari is not mentioned, nor the pilgrimage. What is mentioned in the Puranam is that at the junction of Vitasta and Sindhu rivers (which is now called Prayag at Shadipora) people should take a bath and then worship the god of gods "Sharangin" (the archer Vishnu). And how that should be done is described in slokas 853 to 856. It will be marked that it is the Naga custom that is followed viz, that of playing with girls in water. Why Sharangin is mentioned is as far as one can see attributable to the nature of the amorous play after the archer.....though said to be Lord Vishnu, but correctly speaking the Archer Cupid or Kamadeva.....is worshipped. And this playing with girls is to be done "Visheshena" (विशेषेण)

This custom must have been far older, even before Buddha was born, and his name and teachings and later philosophical invasion of Kashmir took place. In Kashmir, Shaivism was also preceded by Shaktism, and if we say that Kashmir is more the land of Shakti than Shiva, we are but within our proper bounds; because even now wherever you go you find the shrines of Devi (Shakti) spread over, these worshipped and maintained more than the temples of Shiva. If Vishnu is not worshipped here in Kashmir, it is because of the same Shakti Puja which the Vedic Aryan Rishi, the author of Nil-

matapuranam harmonised with the introduction of 'SATI and SATI-SAR'.....because one does not know what the Nagas called this inland sea in their tongue.....and making her responsible for the desiccation of this watery abode of Shakti, the Lake or inland Sea.

Again, the custom of celebrating the festival of Chaitra Purnima and the day after, with dance, women, liquor and Ira flowers indicative of cupidity; things which are of Naga origin and belong to Naga time, and have been faithfully recorded by the Rishi of Nilamata with his Aryan touch. When we come across the festival of celebration of the fall of First Snow (प्रथमं हिमम्), It is a very old custom, and people are asked to celebrate it with songs, dances, liquor, and what is remarkable is that "shyama devi" is to be honoured or worshipped, which I would interpret as young, beautiful girls whom Shastras would call Shyama, decked in new clothes and adornments, and enjoy the festival with friends, servants, relations, and eat special dishes on snow covered with heavy cloth (I think it refers to the heavy woollen flooring like *Lois* हिमोपरि

निविष्टैश्च गुरुप्रवरणाम्बरैः . This markedly is to be celebrated with नवं तु मद्यं पातव्यं मद्यं पैः पतिते हिमे on this fall of snow.* This is definitely a Naga custom of very olden times which has come down to us intact, though with the centuries of Buddhism that invaded in between this custom had lost its fervour, and it was only after the ouster of Buddhism that it regained some of its original charm. We keep it alive by "nav shin kharun" and asking the person *tricked* to entertain the "tricker" (the use of these two terms may be pardoned) on the occasion. This custom could not have been mentioned in the 6th or 7th century when Kashmir was under the influence of Buddhism and it was a time when there was a struggle between the past and the present, and forces to usher in Lalitaditya and his halcyon days, day of glory for Kashmir, were to make themselves felt all rounds.

In short, when we go through the Puranam and the rituals and customs mentioned very carefully, it becomes clear that the Puranam has an older, much older, chronology than ascribed to it. It is true there are some customs and rites which are not mentioned in the Puranam,

*'on this newly fallen snow the revellers should take fresh wine'.(Tr. Ed.)

those were not then observed, and have come into vogue later. It will be seen that the author of the Puranam does not mention the hill Gopadri, which was known so during the reign of king Gopaditya (369 B. C.). So, the composition must have been made before that date. This Gopadri became known as Shankaracharya after the visit in the 8th century A. D. of Adi Shankaracharya Ji to Kashmir, when both Gopadri hill and the Jyeshtheshwar temple on it were given the new name in his honour. For fear of length, I content myself, and I hope my readers will also remain content with what has been recorded above, which undoubtedly establishes that the Nilamatapuram is of a date much earlier than Buddha, and that the mention of Buddha Jayanti is a later interpolation which does not fit in with what is written about Dvitiya or Tritiya and the Purnima of Vaishakha... KALOHAM (I AM TIME).



Salient Features of Kashmir Monistic Shaivism.

Prof. M. L. Kokiloo.
(A. S. Govt. College, Sgr.)

SHAIVISM of Kashmir has developed between the eight and the twelfth centuries of the Christian era. This comparatively younger philosophy has tried to explain all such ambiguities which the ancient philosophers have failed to resolve. Like Advaitavedanta it is monistic, like Vaishnavism it is theistic, like yoga it is practical, like Nayaya it is logical as also appealing like Buddhism. Kashmir Shaivism is, therefore, idealistic and realistic in essence, strongly advocating a pragmatic approach to life.

Tantras have been revealed by Lord Shiva through his five mouths namely Ishana, (ईशान) Tatpurusha, (तत्पुरुष) Sadyojata, (सद्योजात) Vamadeva, (वामदेव) and Aghora (अघोर). These very five mouths represent his five energies namely Chitshakti (चिच्छक्तिः) (consciousness) Ananda shakti (आनन्दशक्तिः) (Bliss), Ichhashakti (इच्छाशक्तिः) (will) Jnanashakti (ज्ञानशक्तिः) (knowledge) and kriyashakti (क्रियाशक्तिः) (Action) respectively. When these aforesaid five energies of Lord Shiva unite with each other in such a way that each of these takes hold of the rest simultaneously, they reveal sixty four Bhairvatantras which are purely monistic.* This very approach explained in these Tantras is called Kashmir Shaivism or Trika philosophy.

Veda, Shaiva, Vama, Dakshina, Kaula, Matta, and Trika are the seven Acharas (आचार) (systems) recognised by Kashmir Shaivism. The most popular among the seven Acharas has been the Trika system. What does this Trika mean? Trika means trinity of Nara (नर) Shakti (शक्ति) and Shiva (शिव) as is given in Tantras. नरशक्ति-शिवान्तक त्रिकम् । Nara means an individual, Shakti means the Universal

*Refer 'Saundarya Lahari' of Adi Shankaracharya, verse 31 also (Ed.)

Energy and Shiva means the Transcendental Being. Thus a soul recognizes himself as Shiva by means of the realization of his Shakties—the powers of God-head. Therefore this Trika system advocates the practical path towards complete self-realization. To make it more clear, this three fold science of spirit (त्रिक) is based on the three energies of Lord Shiva namely Para, Parapara and Aparā. Para (परा) energy is subjective energy of Lord Shiva and it is regarded as the supreme. Parapara (परापरा) energy is cognitive energy of Lord Shiva and is called as intermediate. Aparā (अपरा) energy is objective energy of Lord Shiva and it is known as inferior energy. Thus the Trika philosophy of Kashmir Shaivism advocates how a human being, engrossed in the inferior objective energy of Lord Shiva, can be taken upwards viz. towards the supreme energy of Lord Shiva through his cognitive energy. For this journey, undertaken to attain the real Transcendental state of self, Trika philosophy has laid down three means (उपाय) within the ambit of cognitive energy. The first and the supreme expedient is called Shambhavopaya (शाम्भवोपाय). The intermediate expedient is known as Shaktopaya (शक्तोपाय) and the third expedient is called Anvopaya (आणवोपाय).

Shaktopaya : It is a unique way of yoga. All the mental activities cease to exist in it. In Shri Purva-Shastra the definition of Shambhavopaya is given as under :—

अकिञ्चिच्चिन्तकस्यैव गुरुणा प्रतिबोधतः ।

उत्पद्यते य आवेशः शाम्भवोसावुदीरितः ॥

Shambhavopaya is a path, shown by the supreme master, in which the knowledge of the ultimate reality comes through the practice of emptying one's mind completely of all thoughts. Thus it is called as Nirvikalpayoga because no vikalpa i.e. a mental idea in name and form emerges in it. It is a way of keeping one's mind completely motionless and calm, yet awake. It materialises by one's strong will, therefore it is called as Ichhopaya (इच्छोपाय) or Ichha yoga (इच्छायोग) by Shri Abhinavagupta in his 'Tantrasara' a book, in which the precise summary of 37 chapters of Tantraloka (तन्त्रालोक) has been condensed in lucid style. By practising this yoga a 'Sadhaka'

feels that sudden charge of supreme energy of Shaivahood which remains for a little while in the initial stage and automatically goes stronger and stronger day by day by constant Abhyasa-mental drill. In this way Shambavopaya is the direct means to absolute liberation. According to monistic theory of Kashmir Shaivism Shambavopaya is meant only for those great souls who have developed their awareness of Chit (चित्) consciousness through the Anugraha (अनुग्रह) of the master (सद्गुरुः). To get enthroned on this spiritual height, three ways have been advocated which are as under :-

1. Vishwa chit pratibimbatvam (विश्वचित्प्रतिबिम्बत्वम्)
2. Paramarshodayakrama (परामर्शोदयक्रम)
3. Mantradhayabhinnatvam (मन्त्राद्यभिन्नत्वम्)

By the first way a 'sadhaka' feels that the entire gamut of reciting an incantation, consists of six successive stages (स्रष्टा) namely varanadhva (syllabic) (वर्णाध्वा). Padaadhva (consisting of words) (पदाध्वा). Mantradhva (incantative) (मन्त्राध्वा), Kaladhva (Instantative) (कलाध्वा), Tattvadha (contential) (तत्त्वाध्वा), Bhavanadhva (peripheric) (भवनाध्वा) are reflected in the mirror of one's own consciousness and by this awareness he enters the universal consciousness. After perceiving it, a seeker gets Shambava Samadhi (mental equipoise). By the second way i.e. Paramarshodayakrama, a realizer understands that the entire field of sounds, words and sentences is nothing but the supreme self. By developing this attitude in his own mind, his innate faculties are focussed towards the Shambav Samadhi. By the third way i.e. Mantradhayabhinnatvam an aspirant practises the state at the universal 'I'-consciousness (पूर्णहिता). *By the continuous awareness of super consciousness, individual's "I" consciousness automatically vanishes and it is united with God-consciousness—where a 'sadhaka' is one with subjective energy of Lord Shiva. Thus Shambavopaya is that path where 'sadhaka' gets rid of the recitation of Mantras, of different types of 'sadhana' and concentration on particular deity. According to Kashmir Shaivism there is another higher method than Shambavopaya, which is known as Anupaya (अनुपाय). In Shri Malinivijay Shaivagam, it is explained as under :—

*In this context the three stages of a word coming to life—Jyeshtha, Rudri and Amba deserve also attention - Shivasutra, II, 3. (Ed.)

ततोऽपि परमं ज्ञानमुपायादिविवर्जितम् ।
आनन्दशक्तिः विश्रान्तमनुत्तरमिहोच्यते ॥

Higher than Shambavopa is another means known as Anupaya. It is effortless effort and methodless method. It is named as Anandopaya (आनन्दोपाय) also. The literal meaning of Anupaya is the means without any means. The negative suffix 'न्' in this word signifies complete minuteness and not total nothingness, just as in the word Anudara (अनुदरा) Shri Abhinavagupta says in "Tantraloka" "अत्र अनुदरा कन्या इतिवत् नञोऽल्पार्थत्वम्" This Anupaya (अनुपाय) yoga is the highest, the final and the direct means to liberation. A mere touch or a mere glance of the one who is in the state of Anupaya (अनुपाय) makes one's entrance pure to the kingdom of Transcendental Bliss. Just as a poisonous snake emits the venomous effect to a person from a great distance, similarly a great yogi residing in Anupaya (अनुपाय) state sends the seeker, who has intense devotion for the Lord into the same state owned by him, by his mere glance or touch without making any difference between the master and the disciple. In Tantrasar (तन्त्रसार) Shri Abhinavagupta explains this Anupaya (अनुपाय) in the following words:—

योऽयं परमेश्वरः स्वप्रकाशरूपः स्वात्मा तत्र किम् उपायेन क्रियते; न स्वरूपलामो नित्यत्वात्, न जप्तिः स्वयं प्रकाशमानत्वात्, न आवरणविगमः आवरणस्य कस्मच्चिदपि असंभवात् । कश्चात्र उपायः, तस्यापि व्यतिरिक्तस्य अनुपपत्तेः, तस्मात् समस्तमिदमेकं चिन्मात्रतत्त्वं कालेन अकलितं, देशेन अपरिच्छिन्नम्, उपाधिमिरम्लानम् आकृतिमिरनियंत्रितं, शब्दैरसंदिष्टं, प्रमाणैरप्रपञ्चितं, कालादेः प्रमाणपर्यन्तस्य स्वेच्छयैव स्वरूपलामनिमित्तं च, स्वतन्त्रं आनन्दधनं तत्त्वं, तदेव च अहम् । तत्रैव अन्तर्मयि विश्वं प्रतिविम्बितम् । एवं दृढं विविञ्चानस्य शश्वदेव पारमेश्वरः समावेशो निरुपायक एव । तस्य च न मन्त्रपूजा ध्यान चर्यादि नियंत्रणा काचित् ।

उपायजालं न शिवं प्रकाशयेत्
घटेन किं माति सहस्रदीधितिः ।

विवेचयन्नित्यमुदार दर्शनः

स्वयं प्रकाशं शिवमाविशेक्षणात् ॥

The supreme Lord, is self-effulgent, soul personified of the Real self, what can be the means to attain this supreme Bliss ? Godly unity

(स्वरूपलाम्) is no means as Godly-unity is a momentary feature not a permanent one. Knowledge is no means as He is ever luminous. Unsheathing of various covers are no means as it is unthinkable for Him to don any cover. What can be the means to find Him? as the means also are devoid of self-entity without His existence. Therefore the entire 'unique chit' (consciousness) cannot be judged by the time-factor, cannot be covered by the space, cannot be limited by names etc., cannot be controlled by the words, cannot be made clear by arguments. Thus from time-factor to the field of arguments that Independent Supreme Bliss from 'I' consciousness, by its free will for attainment of godly-unity (स्वरूपलाम्) merges into universal consciousness. When a seeker is firmly entrenched in this state he is in continuous harmony with the God-hood without any external means. So there is no need of chanting Mantras, performing various kinds of worship, doing austere penance, or undergoing any other form of meditation for him.*

These various forms of means (उपाय) are not sufficient enough to throw light on that unlimited samvit. Can we see the bright sun by the limited ghata (clay pot)? When a seeker having an all-pervading outlook of this kind, contemplates constantly in this way, gets immersed in the Supreme self of Lord Shiva in no time.

Shaktopaya : It is a yogic practice of thought only. In this the seeker has to develop concentration upon God-consciousness by means of a special initiating thought unfolded by the master (सद्गुरुः) The definition of Shaktopaya is given in Shri Malinivijaya Tantra as under :—

उच्चाररहितं वस्तु चेतसैव विचिन्तयन् ।

य समावेशमाप्नोति शक्तः सोऽब्रामिबीयते ॥

When the aspirant concentrates on the particular thought of God-consciousness without the support of Pranayama and chanting of mantras etc, he develops that consciousness uninterruptedly. That state is called Shaktopaya.

*Cf Panchastavi—III, 18. (Ed.)

The particular thought like 'चिद्रूपोऽहम्' 'I am all consciousness', 'सर्वमहम्' I am all, or 'आनन्दोऽहम्' 'I am Transcendental Bliss', must be firmly adjusted in mind with such an awareness that no other thought comes to displace it. The aspirant established in this state of awareness enters the state of Transcendental consciousness and passes from duality to unity.

Shaktopaya doesnot involve any objective 'Dhyana' intellectual meditation, or anything of that sort. It is an expedient of very high order and is meant for those who possess unflinching devotion and sharp intellectual acumen. It is solely meant for those who are not capable of undergoing Nirvikalpa yoga of Shambavopaya, because of the deeprooted mental impressions of the impure vikalpa (thought-aberrations).

This Shaktopaya is call Jnanopaya (ज्ञानोपाय) also, because the mental activities of meditation are the most important factors in it. Thus it is an indirect means to complete liberation.

Anvopaya : Anvopaya (आणवोपाय) is that expedient which is concerned with 'अणु' a limited being, signifying his mental effort to get rid of the ignorance of his true nature. In this means all the faculties of understanding are to be concentrated upon particular objects other than the self, and the self is to be experienced with the help of those particular objective entities. In Shri Purvashastra Anavopaya is explained as under:—

उच्चार करणध्यान वशस्थान प्रकल्पनैः ।

यो भवेत्स समावेशः सम्यगाणव उच्यते ॥

To understand this definition squarely we have got to explain it pointwise. 'उच्चार' connotes an awareness during inhalation or exhalation, when the consciousness of the realizer flows in between these two breaths in harmonious collusion. 'करण' connotes that mental practice which is developed through the grooming of organs of the senses and actions. It is conducted in the actual perception of one's field of activities in daily life. 'ध्यान' means the experience of one's endless aomenal and phenomenal nature through

abstract meditation on one's understanding. 'वर्ण' is the incessant practice based on Dhvani (sound) which comes to to the aspirant within hearing at the time of meditation. When a seeker plants his consciousness on the heart, navel or the space between the two eye-brows, *simultaneously reciting the mantra through mind only, is known as the practice of 'स्थानकल्पना'. The lowest types of this form are the Lingam, the स्तूप (the altar) and the image etc.

This expedient is known as Kriyayoga or Kriyopaya, because concentration on object in this yoga involves sufficient mental effort. Thus action plays phenomenal part in reaching upto this mental stage.

In fact, a seeker with the help of inferior methods like Pranayama or chanting of Mantra etc. has to develop God-consciousness in this third path known as Anvopaya (आणवोपाय), because he is endowed with inferior capacity of mind and meditation.

Thus this triple action, reaction and interaction of mind and perception with consequent follow-up mental drill in this system of Shaivism has given it the name of 'Trika'.

Acharya Somananda (first half of the ninth century A. D.) has given a historical account about the origin of monistic Shaiva school of Kashmir in his monumental work "Shiva Drishti". He says that in the age of 'Kali' when all the sages left this world and went to some place known as 'कलापिग्राम', the teachings of the mysteries of Shaiva faith came to a stop. Then Lord Shri Kanthanatha (श्रीकण्ठनाथ) advised His disciple sage Durvasa to start afresh the system of the practice of Shaivism in the world. He in turn imparted essence of the monistic Shaiva faith to a disciple of his named 'अम्बकादित्य'. In this way fourteen generations passed and this knowledge was spelt out by the respective Gurus systematically. The fifteenth preceptor contrary to the faith in celibacy of previous teachers, married a Brahmin girl who gave birth to a male child namely 'संगमादित्य' who was the sixteenth teacher in the line. While on pilgrimage, he came to Kashmir and settled here permanently.

*Cf Bhagvadgita—VIII, 10. (Ed.)

Various sages, seers, scholars and authors blossomed in this school after its advent to Kashmir valley. Sangamditya's son and disciple was "Varshaditya" and his son and disciple was "Arunaditya" who carried on this system further. The nineteenth teacher was "Arunaditya's son" 'Ananda' and his son and disciple was 'Somananda', who was the twentieth Acharya in this line.

Shri Abhinavagupta also gives the historical account of monistic Kashmir Shaivism in his extra-ordinary work 'तन्त्रालोक'. He says that three Siddhas (masters of perfection) namely 'त्र्यम्बक', 'आमर्दक' and 'श्रीनाथ' came to this mortal world under the control of 'श्रीकण्ठनाथ'. These three Siddhas, who were proficient in the monistic, the dualistic and the monistic cum dualistic Shaiva philosophy respectively established three separate schools of Shaivism; 'त्र्यम्बकनाथ' initiated another line through his will-born daughter. This school of thought was known as Ardha-Tryambaka. Monistic system of Kashmir Shaivism is actually the school of Trayambakanatha. In fact Shaiva literature of Kashmir, available at present, belongs only to this very school of Trayambakanatha.

Many centuries after Trayambakanatha, the philosophy of Kashmir Shaivism was taught by four great teachers namely Somananda, Erakanatha, Sumatinatha and Vasuguptanatha. These teachers have established four different schools which are as follows :—

1. Pratyabhijna school, 2. Krama school, 3. Kula school,
4. Spanda school.

Pratyabhijna (प्रत्यभिज्ञा) means recognizing one's own self once again. This represents a mental act by which one realizes and reunites with the original state i.e. universal consciousness. In 'Shivadrishti' Acharya 'Somananda' explains this pratyabhijna philosophy systematically. Shri Utpaladeva (उत्पलदेव), the esteemed disciple of Acharya 'Somananda' presents vividly this very system in his famous book 'ईश्वरप्रत्यभिज्ञा'. He defines pratyabhijna as under :—

तैस्तैरप्युपयाचितैरुपनतस्तन्व्याः स्थितोऽप्यन्तिके
कान्तो लोक समान एवमपरिज्ञातो न रन्तं यथा ।

लोकस्यैष तयानवेक्षितगुणः स्वात्मापि विश्वेश्वरो
नैवालं निजवैभवाय तदियं तत्प्रत्यभिज्ञोदिता ॥

Just as a bride who has heard all about her bride-groom and even has seen him many a time, does not recognise him unless he is shown to her, similarly an individual who has read and heard much about his being, which is nothing but Shiva—the universal, does not recognize himself unless he is guided by the Master (सद्गुरुः). This sort of recognition is known as Pratyabhijna.

Krama (क्रम) school of Shaivism was expounded by Eraknatha. Its main purpose is to develop such strength of awareness that one transcends the circle of space, time and form and finally raises himself to the state of universal consciousness. By realizing that state one enters the kingdom of Param-Shiva the Transcendental Being. The discipline of Anavopaya (आणवोपाय) discussed earlier is concerned with this system of Kashmir Shaivism.*

Kula (कुल) school of Kashmir Shaivism was taught by Sumati natha. The purpose of this doctrine is to rise above individual energy and assimilate the Blissful Energy of totality. Thus it is the highest thought which explains the state of universal Being; from which the whole universe emerges and then merges in it. All practices of “Shambhavopaya” discussed earlier are connected with this system of Kashmir Shaivism.

Spanda (स्पन्द) school was heralded in Kashmir by Vasugupta natha. This system directs the seeker to concentrate on each and every moment in this world, even the Vibration (स्पन्द) of a blade of grass carries one to God consciousness. In Shri Vijnana Bhairava (विज्ञान भैरव) a traditional treatise of this school, one hundred and twelve ways are explained to attain the spanda state by meditating on the centre of mental or physical acts. All the practices of ‘Shaktopaya’ explained earlier, are connected with this system of Shaivism.

In fact these four schools are not different from each other, because all these systems take an aspirant to the universal God

*Cf ‘Tantraloka’—1,5. (Ed.)

consciousness, the goal being the same, even when the ways are varied.

To sum up, the thought of Kashmir Shaivism is great, world-affirming and universal. No Philosophic theory has so far presented complete view of the truth as is presented by the monistic Shaiva philosophy of Kashmir. The principle of Svatantrya (self-dependence) called as the principle of highest monism is the main doctrine of this philosophy. The arguments for accepting this mental discipline are so convincing, so satisfying and so appealing that once an aspirant tastes their nectar, naturally disdains other philosophic systems. This philosophy deals with the minutest and subtlest principles of life. It treats problems of man and the universe by the method of analysis and synthesis. The Shaivistic way of arguments is logical and psychological and is supported by all kinds of every day experiences. The greatest quality of Shaiva philosophers is that they invite criticism of opponents and after threadbare discussion they silence them with counter arguments. Like its theoretical side, the practical side of Shaivism is still more palatable. Without inflicting any pain on his body, without suppressing the emotions and instincts, without controlling his breath and in that drill suppressing his mind in Dhyanyoga, a realizer has been enjoined to enjoy life within limits as per humanistic laws, and to replenish the taste of spiritual attainments by means of Shaivistic yoga which is simple and interesting. He has been exhorted to attend to worldly pursuits and simultaneously yoke himself to self-realization. Thus the Shaivistic path is a sure and a steady path with very little danger of degradation, because the conflict between matter and spirit has been avoided herein. The ultimate aim of Shaivism is self-dependence in each and every respect, which aim can be achieved in the realization of God-consciousness.*

It is very unfortunate that such a complete and developed system of philosophy making a happy compromise between Immanence and Transcendence, Self and Super-self, Finite and Infinite, domain of man and kingdom of Heaven, has not so far become known to the whole of the world. Future shall have to make amends for this inexcusable lapse by propagating this school of thought with pronounced meaningfulness.

*Cf Ibid, II, 47, (Ed,)

Vedic And Kashmiri Language.

By *B. N. Shastri (Kalla)*

M A. M. O. L. B.Ed.

KASHMIR is called 'Kashir' in Kashmiri Language and its language is known as 'Ka'sur'. It is spoken in Kashmir, Kishtawar Ramban, Riyasi and some other places. Pure Kashmiri is spoken in the Valley of Kashmir only Its different dialects are spoken in the rest of the valley. These dialects are mostly influenced by the dialects of the hilly and adjacent areas. Consequently these are different from the pure Kashmiri. Among those dialects which are spoken in the mountain areas, are the Kishtwari, the Siraji, the Pogli, the Rambani and the Riyasi.

There are many views about the origin of the Kashmiri language; Sir George Grierson is the first European Scholar (Linguistic) who has attributed it to the Dardic group. According to him Kashmiri was developed in Dardistan. The mountainous region between the North west of the Punjab and the Pamir is known as Dardistan. Leaving aside Arabic, persian and sanskrit words from Kashmiri Language, remaining words are Dardic or Paishachi, Kafiri (Spoken in the west of Chitral) Shina (spoken in Gilgit) Kashmiri, Kishtawari and Kohistani belong to this group *

While discussing the origin of Kashmiri Language, Grieson has neglected two aspects of sanskrit which are responsible for making the fundamental base of Kashmiri Language. These aspects are Tatsam and Tadbhava words. Prakrit and Apbhramsha have also been totally ignored by him. Without these basic ingredients the structure of Kashmiri Language cannot be said to have strong foundation.

*Lingulstic survey of India, G. A. Grierson Vol. VIII part 11 p. 251
1. Vide-Sanskrit and Kashmiri vocabulary, by B. N. Shastri (Kalla).
Glimpses of Kashmiri Culture, series III Edited by prof. K. N. Dhar
1977.

Those scholars who have classified Kashmiri in Dardic group cannot explain properly how Kashmiri belongs to this group. Grierson has not cleared this point and has not supported his view with any argument. No doubt he has noticed certain Dardic words in Kashmiri Language, but mere words cannot support his point of view. Grierson has tried to show original similarity in the two languages in a comparative table of Shina and Kashmiri. By this we can clearly judge that Kashmiri is not different from Indo-Aryan group. Shina and Sanskrit have similarity in meanings as well as in their phonetics as will be clear from the following table:—

| Shina words | Sanskrit words |
|----------------|----------------|
| अदित + वार | आदित्यवारः |
| चन्द्ररु + वार | चन्द्रवारः |
| अङ्गार + वार | अंगारवारः |
| बुध + वार | बुधवारः |
| ब्रस्पत + वार | बृहस्पतिवारः |
| शमिशर + वार | शनिवारः |

The Chief Characteristic of Kashmiri verbs is the existence of synthetical tendency which is lacking in Dardic language. A Kashmiri verb assumes many shapes according to number, gender, person and tense, such as we find in different forms of 'Kurnam' as given below in the following table:—

Kurnas (Done to A); 'Kurthas' (did you do to A)
 'Kurmas' (I did to A); 'Kurus' (Do to), 'Karith' (having done);
 'Kar' (Do). Such kind of synthetical tendency can be found in Sanskrit. While comparing these Kashmiri forms with Sanskrit we find similarity between them as:—

| | |
|--------------------------|-----------------------|
| कोरनस (त्वं) अकरोः, | कोरथस (त्वं) अकस्याः, |
| कोरमस (अहं) अकुर्वम्, | कोरस (अकरोः) |
| क'रिथ (कृत्वा) कर (कुरु) | |

In the forms of the verb shown in the table (above) tense, number, and gender are indicated by direct inference. We do not find such tendency in verbs in Dardic group. Due to this peculiarity

of Kashmiri verbs, it is not correct to say that Kashmiri language belongs to Dard group, as some scholars believe.

SOURCE OF KASHMIRI LANGUAGE

Kashmiri can be classed into five forms :—

- | | |
|--|-------------------------------|
| 1) Kashmiri of Vedic period | 2350 B. C. —500 B. C. |
| 2) Kashmiri of classical Sanskrit period | 500 B. C. onwards. |
| 3) Kashmiri of Prakrit period | 500 B. C. —500 A. D. |
| 4) Kashmiri of Apabramsha period | After 500 A. D. to 1200 A. D. |
| 5) Kashmiri of Persian and Arabic period | 1300 A. D. onwards |

It has been mentioned above that Kashmiri belongs to Dardic group according to the view of Sir George Grierson. All scholars have subscribed to his view without going into details which the study of a language squarely demands. If we go deep into the subtlety of the Kashmiri language or its different forms or its pronunciation, etc; we come to the conclusion that Kashmiri is not different from Vedic Sanskrit or Classical Sanskrit. Philologists have accepted five points for adjudging the similarity between any two languages. These are Phonetics, Wordology, Morphology, Syntax and Semantics. We find almost all these points in common between Sanskrit and Kashmiri, which has been made clear below :—

Kashmiri sentences

चेर म कर
तोत म गच्छ
सु अख जोन ओस
म्य दि
दूर म वस

Sanskrit sentences

चिर मा कुरु ।
तत्र मा गच्छ ।
स एकः जन आसीत्
मे देहि ।
दूरे मा वस ।

Kashmiri is so close to Sanskrit as flesh and blood are in the human-body. While coming from Sanskrit, Indian languages changed into different forms of Prakrit and Apabramsha; accordingly some words also found their way into Kashmiri language through Pra-

krit and Apabhramsha. They became part and parcel of Kashmiri language. Excepting Tatsam and Tadbhava words of Sanskrit all other remaining words have come into the Kashmiri language through Prakrit and Apbhramsha. The sanskrit word Cataka (चटक) has become Cadaya (चडय) in Prakrit, Cadaya has become Cur (च'र) in Kashmiri. The sanskrit word Canaka (चणक) has become Cana (चणग्र) in prakrit. चणग्र has become (चन) in Kashmiri. The sanskrit word Nritya (नृत्य) has become nacca (नच्च) in Prakrit. It has become naca (नच) in Kashmiri. The sanskrit word of Chhurika (छुरिका) has become 'Churia' (छुरिया) in Prakrit, and 'Churya' (छुर्य) in Kashmiri and so on. Same is the case with Apabhramasha. From Apahbramasha Kamma, Kana, Culli, Ganthi, Sadda have become Kam, Kon, Cul, Gand, Sadah, (कम, कोन, च्वल, गण्ड, सदाह) respectively in Kashmiri language. By these examples we notice that Kashmiri language has adopted the forms of Prakrit, and Apabhramasha with the exception of Tatsam and Tadbhava words.

When we go back in our observations into the Sanskrit language of Vedic times, we notice that Kashmiri language is as old as is the Vedic language, more so as, the Rgveda. Unfortunately Philologists have not cared to go into its depth and have given their views superficially. It is also very difficult to trace the origin of Kashmiri language, as due to constant floods, the layers of the river disappear and its exact bottom cannot be seen; similarity of this phenomenon can be noticed in Kashmiri language also. Due to different layers of cultural epochs which accumulated through the ages, the bottom of Kashmiri language has remained hidden underneath these.

Hindu Rule existed upto 13 th Century in Kashmir. Only three languages, Sanskrit, Prakrit and Kashmiri were used as media of expression upto this period. We find rich literature in Sanskrit and Prakrit upto this time.

Maharthamanjari by Maheshwarananda alias Goraknatha is a work closely bearing on the monistic aspect of Saiva philosophy. It consists of seventy verses. Every Prakrit verse is rendered into Sanskrit. By

studying this book one comes to the conclusion that the language employed is a particular form of the Prakrit. In this regard the following verse is referred to here.

ओमिण पच्चंख ओमिणं हंमुह च अणुमाणं ।
आअमदीवालोयोज, तस्स पआसेद किं माहंपम् ॥

Sanskrit verse :—

अवच्छिन्नं प्रत्यक्ष,
अवच्छिन्नं तन्मुख च अनुमानम् ।
आगमदीपालोकः,
तस्य प्रकाशयति किमपि माहात्म्यम् ॥

In this verse लोयोज is the form of Prakrit which is derived from Sanskrit लोकः meaning to see, eye. Prakrit form of लोयो becomes लय in Kashmiri which means eye. The root of लोक is लोक दंशने having the various shades of meanings. Even in Indo-European languages it has the same root and same meaning as "look" in English. लय is the Prakrit form of Sanskrit लोकः. This word has come to us via Prakrit in Kashmiri. In Kashmiri we use this word तस लोस लय which means his eyes became weary. Such examples can be multiplied; so it is obvious that the 'Maharthamanjari' is a repository of the Prakrit form of Kashmiri. It cannot be far from truth to assert that the 'Maharthamanjari' is modelled on its predecessor 'Mahanaya-prakasha'. Thus its authorship can be assigned to the 12th century. But we cannot say that the Maharthamanjari is the first specimen of Kashmiri language, because there are some vague words which need to be explained on the basis of their linguistic aspect.

Prior to Maheshwarnanda, Acharya Abhinavagupta (11th century) has quoted many verses and prose passages from prakrit and Apbhramsha sources in his Tantraloka and Paratrishika-vivrana.

In 13th Century we find Shatikantha's 'Mahanaya-Prakasha' in which we have an old specimen of Kashmiri and Prakrit. One of the verses is given below as an example :—

यसु यसु जन्तुस संविद यस यस
नील पीत सुख दुःख सख्य ।

उदयिस् दत्त समाजी समरस,
कम कम्पन तस तस अनुरूप ॥

In this verse the poet expresses in mystical language his experience of the divine ecstasy, by undergoing Yoga practice.

In the 14th century vakyas of Lalleshwari and Slokas of Nunda-Rishi are available in Kashmiri language. One verse each from Lallavakyas and from Nundrishi's Shruks is given here as an example :—

मल बुन्दि गोलुम / जोलुम
जिगर मोरुम ।
त्यलि ललनाव द्राम,
य'लि द'ल्य त्रा'व्यमस त'त्य ॥

Meaning :- I burnt the dross of my mind,
I suppressed the sense of smell,
I spread my garment's hem, and sat
Just there, on bended knees,
in utter surrender unto Him.
My reputation as Laila spread afar.

आनाह क'रिजि युथ न, कांह डेशी
ज्ञानाह क'रिजि गुपिय पान ।
क्रिया क'रिजि युथ न, जाथ मशी,
मशी निश' अद, पनुन पान ॥

Meaning :—

Wash your body, when no body will see you, seek realization unnoticed by any person. Perform actions with due regard to the class you belong. It is through this alone that you will rise above your earthly existence.

In 15th century there is a Kashmiri work known as Banasura-Katha by Avatar Bhatta in which specimens of old Kashmiri are preserved without any ostensible influence of Persian and Arabic. One of the verses is given here as an instance :—

शुनेत वनो कुम्माजे बोणस
आनोत मंगिय किय विनाश ।

युद्ध महादुस्सह ऐ पानसे

चल देवा अपवचन म, माप ॥

Meaning :— Having heard, Kumbhaja said to Bana, “why have you invited destruction ? The battle is unbearable. Oh Deva ! Go away. Do not say bad names.”

By these examples we can judge that only the above mentioned languages (viz above) were prevailing in Kashmir in 13th century. If there would have been any language other than these in vogue at that time, we could have possibly come across any document, manuscript or an inscription in that very form, even we do not find any historical evidence about it also. Generally we find a number of inscriptions in different parts of the valley in Sharada script of Sanskrit language upto 13th century A. D. Even in Muslim period many inscriptions in this very Sharada script have been found in different places of Kashmir. One of them is existing in the small shrine of Bhawaneshawri between Harshishwar and Khonmoh about 14 kilometers from Srinagar. The inscription indicates the time of Zain-ul-lab-Din (1423-1475) a famous Muslim ruler of Kashmir.

Thousands of years having passed by, we find many vedic words in Kashmiri language almost with the same sound, in the same form and possessing the same meaning. These words continue to be used in these very shades even at this time. In classical Sanskrit these words do not project those meanings. There is difference in the meanings of words in classical Sanskrit and Vedic Sanskrit such as we find in the following cases :— The Sanskrit word Vaya (वय) is used in the sense of bird and age, but in the Vedic Sanskrit it connotes food or grain. ‘Vaya’ has retained the same meaning in Kashmiri language as त्वहि छा वय म्बठाह । (Have you a handful of a grain?), ‘Tama (तम) is used in the meaning of darkness in the Classical Sanskrit. From this Tama (तम) we have formed the word ‘Tamun’ in Kashmiri language which means blackness, but in Vedic Sanskrit ‘Tama’ means panting which is retained in the same sense in the Kashmiri language as. तमिस छु तम ।

(He is suffering from Asthama) ; Twaksha (त्वक्श) means vitality in Vedic language. It has assumed the form of Twachha (त्वच्छ) in Kashmiri as तस छ न काह् त्वच्छ (He has no vitality). It must be remembered that Kshanta (क्षान्त) words are changed into Chhahnta (छहान्त) in Kashmiri language as Paksha, Taksha, Raksha, change into Pachh, Tachh, Rachh etc, Pava (पव) is used in the sense of power or hold in Vedic language. It has the same meaning in Kashmiri as तस छु स्यठाह् अथ पव (he has hold on this). Vedic word Budhana (बुध्नः) means bottom. This word is used in the same meaning in Kashmiri language as वन म, नम (Do not bow). Yady-Uvai (यद्य उवै) is one of the Vedic words which means 'if', which has become 'Yudvay' in Kashmiri and has the same meaning in Kashmiri as योदवय तोह्य गच्छि तोर (if you go there). Vedic word Sina (सिन) is used in the sense of vegetable. It has the same meaning in Kashmiri also. As त्वहि क्या ओसुव स्युन (What vegetables you had cooked?) Vedic Pushaya (पुष्य) has meaning of flower. Kashmiri Posh (पोश) is derived from 'Pushaya' which means flower as पोश फल्य Vaja (वाज) word is used in the sense of grain. Metaphorically it is used in the sense of cook in Kashmiri as वाज छु न, जान (the cook is not good). Bhrashti (भ्रष्टि) means bank in the Vedic language. This word is used in the same sense in Kashmiri. 'Both' Kashmiri has its source in 'Bhrshti' as ब'ठि ब'ठि म गछ (don't go on the bank). We must remember here that (ष्ठान्त) those Sanskrit words which end with Shta change into the Thanta (ठान्त) as from Sanskrit Ashta Mishta, Oshta, Roshta, etc. change into Atha, Mlitha, Vutha, Rolha respectively. Plushi (प्लुषि) means 'Flea' in Vedic language. It has the same meaning in Kashmiri as पिश व'थ्य (fleas are grown) 'Sanna' (सन्न) word is used in the sense of depth in Vedic language. In Kashmiri it is used in the same sense as दरियाव छु स्यठाह् मोन (The river is very deep). Snskarana (संस्करण) word is used in Vedic language in the sense of Journey. It is used in the Kashmiri language in the same sense as क्या सु सख्येव (is he prepared for journey?). The Awa (अव) prefix is used in the sense of acceptance in the Vedic language. This prefix has the same sense in Kashmiri as अव सु गच्छि तोर (Yes, he will go there). The word Adha (अध) is used in the sense of Yes in the Vedic language. The word is used in the Kashmiri

language in the same sense. as अद* व गच्छ तोर (Yes, I will go there) 'Jira' (जीर) word is used in the sense of provocation in the Vedic language. The same sense is retained for this word in Kashmiri language as तस म दि जीर (Don't provoke him). The Vedic Tapus (तपुस्) means heat. It has the same meaning in Kashmiri language as तोस वयुन (becoming heated). 'Sathura' (स्थूर) means hard in Vedic language. In Kashmiri it has the same meaning as ठोर अ'डिज (Hardbone). 'Thora' is derived from 'Sathura'. 'Jani' (जनि) means woman in Vedic languages, in Kashmiri the word has preserved that meaning. Deha (देह) means bank in Vedic language. It has the same meaning in Kashmiri 'Doh' is derived from 'Deha' which means bank as द'हिस प्यठ वेह (sit on the bank), s'yava (स्याव) means dark in Vedic language, it is retained in the same meaning in Kashmiri language as हाय तुलन्य means remove the darkness. Here we must remember that the letter 'श' changes into 'ह' in Kashmiri language as दश, पौष, माष etc. change into दह, पोह, माह etc. व changes into य as नाव (boat) changes into नाय or नायि. Haye(हये) is an exclamation in Vedic Sanskrit. It is used in the same form in Kashmiri also as हये! म्य क्याह गव(oh ! what happened to me). The table given below shows the similarity between Vedic Sanskrit and Kashmiri.

| Vedic word | Kashmiri word | English meaning |
|------------|---------------|--------------------------------------|
| पूर | पूर | A kind of cake fried in ghee or oil. |
| नव | नो'व | New. |
| दिव्य | दिव, | Divine. |
| कक्ष | कछ | Weed. |
| प्रव | प्रव | Dazzle. |
| आस | ओ'स | Mouth. |
| द्वार | दा'र | Window. |
| रस | रस | Juice. |
| धव | दव | Run. |
| नाडी | ना'र | Vein. |
| भाम | बोम | Anger. |
| वहन | बहुन | Flow. |
| बल | वलुन | Recover. |

*Spiral sounds are absent in Kashmiri, hence अघ will change to अद (Ed.)

| | | |
|-------------|---------|--------------|
| ब्रध्नः | बुदुर | Tawny bull. |
| राममाष | रुमाह | Black beans. |
| रिष् | रेह | Flame. |
| ऊषम् | वुय | Udder. |
| अमृत | अमर्यथ | Nectar. |
| तारकः | तारक | Star. |
| चर्म | चम | Skin. |
| चरु | चोर | An oblation. |
| धूम | दूह | Smoke. |
| नमः | नव | Sky. |
| नाभिः | नाफ | Navel. |
| पक्ष | पख | A wing. |
| शृङ्ग | ह्य ग | Horn. |
| मृगः | अग | Deer. |
| स्तम्भः | थं व | Pillar. |
| बहिस् | ब्रे ह | Flame. |
| मुक्ता | म्बखुतु | Pearls. |
| मुकुट | म्बकट | Crown. |
| नील | न्यूल | Blue. |
| रत्न | रतन | Gem. |
| प्राण | प्राण | Breath. |
| मित्र | मेथर | Friend. |
| भारः | बोर | Load. |
| ज्ञान | जान | Knowledge. |
| पानीय | पोज्य | Water. |
| शीर्षः | हीर | Head. |
| घृतः | ग्यव | Ghee. |
| माक्षा | माछ | Honey. |
| प्रजा | प्रजा | Subjects . |
| राजा | राज , | King. |
| भूत घरित्री | बुतराथ | Earth. |
| दण्डः | दन | Handle. |
| दिवस्/दिवा | दोह | Day. |
| ऋत | रुत | Right. |

| | | |
|----------|---------|---------------|
| मूल | मूल | Root. |
| अग्नि | ओगुन | Fire. |
| दूर | दूर | Away. |
| पत्र | प'तुर | Leaf. |
| फल | फल | Fruit. |
| छाया | छाय | Shadow. |
| नित्य | न्यथ | Daily. |
| सन्ध्या | संद्या | Evening time. |
| काल | काल | Time. |
| मुख | म्बख | Mouth. |
| वायुः | वाव | Air. |
| कुण्डल | कुंडल | Ear-ring. |
| उलूखल | व्वखुल | A mortar. |
| सूर्य | सिरिय | Sun |
| चंद्र | च'न्दर | Moon. |
| रात्रिः | राथ | Night. |
| ताम्बूल | तोम्बूल | Betal. |
| निशा | नेह | Night. |
| माला | माल | Garland. |
| चक्र | च'खर | Wheel. |
| फेन | फीन | Foam. |
| मद्य | मय | Wine. |
| मन | मन | Mind. |
| शीत | शीन | Snow. |
| *रथ | रथ, | Chariot. |
| गर्भ | गव, | bedding. |
| अवारः | ओर | Side. |
| घर्म | गर'म | Heat. |
| तापन | तवुन | Heating. |
| उपालम्भः | बुलाम, | Abuse. |
| स्वर | स्वर | Sound. |
| कथा | कथा | Story. |

*रक्त (blood) changes also to रथ in Kashmir. (Ed.)

| | | |
|---------|--------|---------------------------------|
| कर्म | कर, म | Action. |
| पुराणः | प्रोन | Old. |
| युग | खग | Period. |
| समः | सोम | Same. |
| खण्डः | खे'थ | Piece. |
| मांसः | माज | Meat. |
| विप्लवः | व्युप | Flood. |
| अन्नं | अन | Food. |
| पाद | पोद | Foot. |
| तल | तल | Bottom. |
| दृढः | दोर | Hard. |
| देवदारु | दिवदोर | Pine. |
| हल | हल | Plough. |
| आम | ओम | Raw. |
| धरणां | दहन | Retention. |
| गर्जनं | ग्रजुन | Roaring. |
| दात्रं | द्रोत | Sickle. |
| धार | दार | Edge. |
| उपलः | पल | Round stone. |
| रज्जुः | रज | Rope. |
| *तारः | तार | String of a musical instrument. |
| रेखा | र'ख | Line. |
| गोशकृत् | गुह | Cowdung. |
| गण्डः | गंड | Knot. |
| नाडिः | नार | Blood vessel. |

Grammatical forms as obtaining in the Vedic, can also be seen in Kashmiri language. In Vedic language we use 'Twan' (त्वन्) in making abstract noun, but in classical Sanskrit we use Twa in place of त्वन्, Vedic. But in Kashmiri we have preserved the Vedic Twan as होजतोम म, कर (Do'nt act like a boatman). 'Ton' (तोन्) is a derivation from Twana. While making abstract nouns in Prakrit we use the

*Even ferrying across in both the languages. (Ed.)

Suffix 'Panna' (पन्न). The same Prakrit Suffix 'Panna' becomes 'Pan' in Indian languages when we form abstract nouns there, as larakpan, Bachpan etc.

On the marriage or Yajnopavita rituals of Kashmiri Pandits ladies sing Kashmiri songs in Vedic Accentuation even now, which is an irrefutable evidence of the fact that Vedic has been the fountain-head of Kashmiri.*

Keeping the above facts in view, we come to the conclusion that the Kashmiri Language is as old as Vedic language. The view held by Grierson about the origin of Kashmiri language and his assertion that it belongs to Dardic or Paishachi group seems to have no credence in face of the evidence enumerated on these pages. We, therefore would like to concede that there is a sizable number of Vedic words which have come down to us and intermixed with Kashmiri in the original form or modified from. The difference in pronunciation or intonation might be there, but it will in no way affect the content or the fund of Vedic words borrowed and consequently owned by Kashmiri language.



*Even the Prakrit mode of address हज्जे has been owned as ह'जे in Kashmiri in the songs composed for such festive occasions. (Ed.)

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*His birth place was Maharashtra, but he settled in Kashmir.
(Author).

PILGRIM SPOTS OF KASHMIR.

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A SANSKRIT Shloka says that almost all the pilgrimages of the world are also found in Kashmir,¹ such as the holy Ganga and the Prayaga. Every Hindu considers it his duty to immerse the ashes of his deceased ancestors in the Ganga. In Kashmir we give the same preference to Gangabal as is given to the Ganga in holy scriptures. The same is true about the prayaga at Allahabad where the Ganga, the Yamuna and the invisible Saraswati meet and our Prayaga at Shadipur which is the 'Sangam' of Kashmir's two important rivers the Vitasta, and the Sindhu.

Every Hindu who offers prayers according to Sanatana traditions, worships God in the form of PANCHAYATAN. The Panchayatan comprises the following deities—Ganesha, Shiva, Vishnu, Devi and Surya. We have temples and Teerthas attributed to the above mentioned gods and also dedicated to Avatar like Shri Rama.

Ganesha : Ganesha is worshipped as the Aadi Deva (The First Deity). Ganesha is the son of Sankara or Shiva. Every Hindu starts his worship with obeisance to Lord Ganesha. Ganesha is considered as the Siddhidata (the boon - giver) and Vighnaharta (destroyer of obstacles). In Srinagar we have a prominent temple of Ganesha in the heart of the city. The temple previously under the management of the Dharmarth Trust, is now managed by a local managing committee. An annual festival on Vaisakha Shukla Chaturdashi is held in the premises of the temple and a Mahayajna by the Brahman Maha Mandal is performed on the Brahma Jayanti day. There is a legend that during the atrocities committed by Pathan rulers, several hundred years back, the original idol of Lord Ganesha was submerged in the Vitasta by the Pandits to save it from

१) पृथिव्यां यानि तीर्थाणि तानि कश्मीरमण्डले; Quoted from Nilamata Purana (Ed.)

desecration. During the Dogra rule the idol was reclaimed by the devotees and installed on the Vaisaka Shukla Chaturdashi in the temple. This particular idol is placed in the outer temple by the side of the Siva Lingam and two bigger and more attractive idols, most probably donated by Dogra rulers, are also installed in the main temple.

There is another important temple of Lord Ganesha at the foot of the hillock of Hari Parbat which every Hindu considers it his sacred duty to go round every day. Lord Ganesha's temple is the first amongst the shrines strewn on this hillock.

Even the holy pilgrimage to Sri Amarnathji starts with the worship of Sri Ganesha at Ganeshabal near Pahalgam.

SANKARA OR SIVA :-

There is hardly any place of worship in Kashmir, where you will not find a Siva Lingam. In the world-famous cave of SWAMI AMARNATHJI an ice Lingam is formed to full size on the fifteenth of the bright half of every month, (Poornima), hence is of reverential attraction to the devotees of all faiths. This holy place is visited on the Shravana Poornima every year by thousands of pilgrims from far-off places. The pilgrimage starts from the Dashnami Akhara of Srinagar in the form of a procession. The Mahant carries the holy silver mace of Lord Siva and is followed by hundreds of Sadhus reaching the cave on the Shravana Poornima, which coincides with Raksha-Bandhan.

People like Aadi Shankaracharya, Swami Vivekananda and Swami Ramtirtha have visited this place. Swami Ramtirtha has composed beautiful verses in praise of the mysteries of the Lord. Swami Vivekananda says to his European disciples, "The image was the Lord Himself. It was all worship there. I never have been to anything so beautiful, so inspiring!"²

*SANKARACHARYA TEMPLE

A beautiful stone-temple of Lord Shiva is situated on a hill in the Srinagar city commanding a magnificent view. The temple

2) Life of Swami Vivekananda by his Eastern and Western disciples, Page 592, 6th Ed.

*Known as 'Gopadri' in earlier Sanskrit texts with 'Jyeshtha Rudra' shrine over it. (Ed.)

is managed by the Dharmartha Trust. It is believed that the first Sankaracharya on his visit to Srinagar, meditated on this spot. Swami Vivekananda has given the following description of the temple :-
 "Look ! what genius the Hindu shows in placing his temples ! He always chooses a grand scenic effect. See ! the temple commands the whole of Kashmir."³

The snow-clad peaks round the valley bear one or the other name of Lord Shiva. You have "Mahadeva", "Harmukha", etc. Under the Mahadeva peak in the picturesque range of Harwan, the famous Siva-Sutras (the base of Shaiva Philosophy) were composed. Devotees visit this place particularly on the same day on which the pilgrimage to Amarnathji is undertaken. They also visit the following places of worship connected with Shiva on the same day. Dhyaneswar in Bandipur, Thajwor in Bijbehara and Harishwar in Khonmoh.

There are numerous temples of Shiva in the whole valley. Sadashiva temple in Purushyar and Someshwar temple in Habba-Kadal find the description in the famous histories and Puranas of Kashmir.*

THE VISHNU PADA :

The only holy place connected with Lord Vishnu in Kashmir is Vishnu-Pada or Kaunsar Naga. This is a big lake situated at a height of more than 14,000 feet in Anantnag district. The lake is shaped as a foot and it is believed that Lord Vishnu had placed his holy foot in the place where the present big lake was formed.*

THE DEVI (DIVINE MOTHER) :-

We have numerous places of pilgrimages attributed to the Goddess in Kashmir of which the *Ksheer Bhawani*, *Shri Sharika Mandir*, *Mahakuli Mandir* (Srinagar and Vadora), *Jwala Mukhi* (Khrew), *Shailaputri* (Nagabal, Baramulla), *Baladevi*, *Sri Vaishnodevi* and *Sarthal Devi* (last two in Jammu region) are well known.

3) Ibid., Page 583.

*Cf 'Glimpses of Kashmiri culture, II series.

*Refer 'Naubandha' in Nilamata and Rajatarangini (Ed.)

KSHEER BHAWANI :

The temple of Goddess Maharajni, known as Ksheer-Bhawani, is situated about 14 miles away from Srinagar at village Tulamula in the famous Sindh valley. The road leading to Ksheer-Bhawani has also spiritual significance. J. Krishna Murti in his booklet "At the feet of the Master" writes about the following four "Sadhanas" to achieve realization. They are Viveka (Discrimnation), Vairagya (renunciation), Sadachar (righteousness) and Prema or Mumukshaa (the eternal love). While going to Ksheer Bhawani one comes across the places bearing the same name. First we reach 'Vicharnaga' Vichar is synonym of 'Viveka', Then we reach 'Tyangal-bal' (the hill of burning charcoals) and Kavaj-var (the fire of cremation ground) and Amarher (the immortal staircase). These two names also denote the feeling of renunciation. The third place is Aanchar Lake, which derives its origin from Aachar (the righteousness). After going through these places we reach the cherished destination, the holy place of the Divine Mother and one is all love pure and divine with the Divine Mother.

An old Sanskrit text called the *'Bringesha Samhita' carries a chapter known as 'Rajny-Pradurbhava' and the Pauranic description of the said Teertha is given in the said book. The demon-king of Lanka (Ravana) in order to attain un-limited power worshipped Mother Maha-rajni. The Divine Mother, After being moved by the immense 'tapas' (penance) performed by Ravana, bestowed upon him many boons.

Soon after, Ravana began to lead a life of luxury and after forcibly taking away Sita, prepared himself for a battle with Lord Rama. After watching the misbehaviour of Ravana, the Devi asked Hanumana to take Her to Satisar (Kashmir) along with 360 Nagas.

Hanumanji installed the Devi at Tulamula village in Kashmir Valley. Here the Devi is being remembered as 'Ksheer-Bhawani' or Goddess Rajna. The Devi began to be worshiped with flowers and offerings of milk and sweets only.

The Brahmins of Tulamula have been described in Rajatarangini as full with spiritual powers.

*This text, source of many other 'Mahatmyas', also is not extant now. (Ed.)

For quite some time in the past this important Teertha remained under flood waters and it was only after a pious Brahmin Shri Krishna Pandit had a vision that the place was rediscovered. He was a great devotee of the Devi and composed the famous Rajna Stotra.

A beautiful marble temple has been erected in the centre of the 'Kunda' (spring) by Dogra rulers. This spring changes colours and is shaped as "OM" in Sharada script. Every year an annual festival is held on Jyeshtha Shukla Ashtami at this holy place. Swami Vivekananda and many others have performed Tapas at this holy place and had visions.

SUN TEMPLE AT MARTAND :

Only five miles away from the town of Anantnag is a village known as Mattan or Bhawan. In ancient scriptures the name of this place is given as Martand (the sun). Here is a beautiful spring and a small rivulet flowing nearby known as the Chaka. On the banks of the Chaka thousands of devotees from northern India perform Shradhas to their deceased ancestors on Adhikmasa months on Vijaya Saptami. About $2\frac{1}{2}$ km. from the spring are ruins of a magnificent temple known as Martand. The temple in Indo-Greek architectural style was built by the great emperor Lalitaditya.

OTHER SHRINES :

The two prominent places of pilgrimages of Muslims and Sikhs are Hazratbal and Chhatipadshahi. The Hazratbal shrine on the Dal lake facing east is known as the second Mecca. The holy relic of Prophet Muhammad is preserved here. The Chhati Padshahi is a Gurdwara near Hari Parbat which had been visited by the sixth Guru of the Sikhs.

Besides the above mentioned places of pilgrimages there are hundreds of holy places found in Kashmir. A brief description of these places is given below :

DISTRICT ANANTNAG :

AMARNATH :

This is the holy cave in which the ice-lingam of Lord Siva

is formed changing its size with the waning and waxing of the moon.

***VETHA - VATUR (Vitasta-tatra) :**

Here is the source of river Vitasta. Annual pilgrimage to this place is performed on the thirteenth day of the dark half of the Bhadra month.

KHANA BARNI :

Dedicated to Divine mother, it is near Qazigund.

KAPAL MOCHAN :

Annual festival on Sravana shukla Dwadashi is held here and devotees perform shradha of tenagers. It is situated near Shopian.

MANZGAM :

A temple in the forests is dedicated to Mother Rajna. Annual festival is held on Jyeshtha Ashtami.

PROPER ANANTNAG :

A holy spring after which the town as well as the district is named is famous for its crystal clear water. Annual festival of Ananta Devata is held on the fourteenth day of the dark half of Bhadra month.

THAJIWORE :

It is situated near Bijbihara. An old Shiva temple is found here and the annual festival is held on Sravana Poornima.

GAUTAMA NAGA :

It is situated about $4\frac{1}{2}$ kms. away from Anantnag.

LOKABHAWAN :

Annual festival is held here and a Mahayajna performed. It is 11 miles from Anantnag.

UMA NAGARI :

A temple and a spring of Goddess Uma is found here. Annual Mahayajna is performed here.

*One of the sources of the Vitasta, the primary being 'Neela Naga' (Verinag). Cf Nilamata, Rajatarangini. (Ed.)

NAGADANDI :

Sri Ramakrishna Maha sammelan managed by Vivekananda Rock Memorial Committee Kanyakumari, is situated here. An ancient spring and a few idols of some ancient temple are found here. Annual festival is held here on the day Chhari (Amarnath Yatra) starts. It is 3 km. away from Achhabal.

GOSAYEEN GOND :-

An attractive neat and clean Ashram is found here. During Amarnath Yatra a number of devotees visit this Ashrama and stay and meditate for a few days.

VISHNU PAD :-

Known also as Kaunsarnaga. It is about 14 miles away from Aharbal fall. It is a hazardous journey.

JWALA MUKHI :.

This Teertha attributed to Goddess Jwala is situated about 20 kms. from Srinagar in Anantnag district. A temple of Jawalaji is situated on a hillock there. Annual festival is held on "Jwala Chaturdasi" (fourteen day of the dark second half of Asharh).

KURUKSHETRA :-

It is near Pampore (famous for saffron, where famous mystic Poetess Lalleshwari or Lal Ded lived). Festivals are held here on the occasions of solar and lunar eclipses.

***BALADEVI :**

This famous Teertha is attributed to Bala Bhagwati. She is considered to be the 'Istadevi' (presiding deity) of the Dogra rulers, hence the Teertha is managed by the Dharmarth Trust. This place of pilgrimage is situated in Balahama near Pampur.

| DISTRICT BARAMULLA :**KOTI TEERTHA :-**

It is situated on the right bank of the Vitasta at Baramulla. It is believed that the holy water of one crore of teerthas reaches here through Vitasta and therefore is very sacred.

*More precisely 'Bala Tripura Sundari' Cf 'Tripura Sahasranama'. (Ed.)

SHAILAPUTRI (Devibal) :-

This Teertha is situated on the left bank of the Vitasta at Baramulla. This is a miniature Ksheer-Bhawani.

NANDKESHWAR (Seer-Jagir) :-

A famous place of Nandakeshwar Bhairava situated on the left bank of the Vitasta at Sopore. The annual festival is held on Jyeshtha Amavasya here.

***NANDKESAWAR (Sumbal) :-**

A place for worship of Nandakeshwar Bhairava situated in Sumbal village.

GOPHABAL :-

Situated near Langet, Handwara.

BHADRAKALI :-

The Teertha attributed to Goddess Kali is situated in a thick pine forest near Vadipora (Handwara).

TAKAR (Gushi) :-

Situated near Kupwara this teertha attributed to the Divine Mother (Maharajna) is found here.

CHANDIGAM :-

Situated in the picturesque valley of Lolab in Sogam, a Niranjani Akhara is established here.

GOSAYEEN TENG :-

Situated on a hillock at Baramulla. Some springs attributed to Bhagwan Ramchandra are found here.

SHARADA JI :-

It (now in Pakistan-occupied Kashmir) is situated on the bank of Kishanganga famous throughout the country before partition. This is considered as a "Siddha Peetha" like Sharika Chakreshwar temple at Hari Parbat. It was a place of learning also and students as well as scholars from far off places used to come here. Some monuments still exist there.

*Cf 'Nandi Ksetra' of Raja Tarangini. (Ed.)

DISTRICT SRINAGAR.

SHANKARACHARYA :-

A beautiful Shiva temple exists on the hillock called Shankaracharya hill. Annual festival on the day of Amarnath Darshan is held here.

*HARI PARBAT :-

A hillock in Srinagar city, it has many temples around it. The main temple is of Goddess Sharika, the presiding deity of Kashmir. Annual festival on the first Navratra & Ashadh Navami is held here. This is considered as a 'Siddha Peetha'.

KSHEERABHAWANI :-

Twenty kilometres away from Srinagar a spring in which a temple is constructed dedicated to Mother Rajnaja. Annual festival held on Jyeshtha Ashtami.

GANGABAL :-

A lake situated near Harmukh peak is the most beautiful lake of Kashmir. Annual Yatra is held on the Ganga Ashtami in Bhadra month. People immerse the ashes of their deceased there and also perform Shradha. The journey is most hazardous but much rewarding.

GUPTAGANGA (Nishat) :-

Just adjacent to Nishat garden is situated the Gupta Ganga. On the Baishakhi festival devotees from all over Kashmir have a dip in the spring here. A Shaiva Mathika is also attached to it where Sunday classes on Shaivism are conducted by Shaivacharya Swami Lakshman Joo.

JYESHTESHWARA :-

A temple attributed to Jyeshtha Devi is located in between Shankaracharya and Chasma Shahi. A pilgrimage to this place on thursdays of Jyeshtha is considered auspicious.

*Cf Rajatarangni, 'Sharika shaila', III, 330-340; (Ed.)

GANGAJATAN :-

Situated in tehsil Badgam; on Ganga Ashtami day people go there and have a dip there. It is almost a dry spring but on this particular day at a particular hour water gushes out and devotees have their holy bath.

BADIPUR :-

Situated in tehsil Chadura near Nagam, it is a miniature Ksheer Bhawani. Annual Mahayajna on Vaishakha Shukla Ashtami is held here.

MAHAKALI ASTHAPAN :-

Situated by the side of famous Khanaqah of Shah Hamdan; it is believed that a magnificent temple of Mahakali existed here. The annual festival is held here on Pausa Krishan Paksha Ashtami.

VASKUR :-

Dedicated to a mystic poetess Roopa Bhawani, considered to be an incarnation of Goddess Sharika; Annual festival is held here on Sahib-Saptami.*

VICHAR NAG :-

Situated on Srinagar-Leh Highway at a distance of about 10 kms from Srinagar, the annual festival is held on the last day of the Kashmiri calender i. e. Chaitra Amavasya.

*The famous Kashmiri Pandit—Shirya Bhat—responsible for the change of heart of Sultan Zainulabidin, later known as Budshah (the Great Monarch), also lived here.

JAMMU**VAISHNO DEVI :-**

It is as famous as Amarnathji or Ksheer-Bhawani in Kashmir. Thousands of Pilgrims mostly from northern India visit this place. Divine Mother in Vaishnavite form is being worshipped here. The main temple is 11 kms. above Katra, a town on Jammu-Srinagar National Highway. Devotees prefer to visit the shrine on Nava-Ratra Days.

*The seventh of the dark fortnight of Magha, as well as of the Pitripakhsha (Ed.)

*Jona Raja Rajatarangini-verse 189; (Ed.)

SARTHAL DEVI :-

It is situated in Doda district of Kishtwar. There is a popular belief that mother Sharika (Hari Parbat) shifts during winter to this place.

There are other places of pilgrimages in Jammu region also such as Burha Amarnath, Sudh Mahdev, etc.



CONCEPT OF "MAYA."

(Vedantic and Shaivistic points of view.)

—By K. N. D.

At the very outset, it may be said without any fear of contradiction, that in philosophy unalloyed originality is a misnomer. It is actually the sum-total of the thinking on a particular subject, collated, co-ordinated and brought uptodate by the stalwarts in this field. It would, therefore, be in the fitness of things to give a bird's eye-view of the philosophic content supposed to emanate from the word 'Maya', as discussed in the various schools of philosophy in India, which has rightly been taken as the raw-material on which the Vedantins and Kashmiri shaivites built their lofty edifices later on.

In the earlier *Vedas*—the first book of Humanity¹—'Maya' has been used in the sense of supernatural or extra-ordinary prowess attributed to the pantheon of gods². In more ancient Vedic hymns it is praised as 'world sustaining power'³. But the later Vedic literature comprising the *upanishadic lore*, it began to convey the sense of illusion, though in subdued tones⁴. So, this philosophic content relating to this word, had already been spelt out in the time of *upanishadas*. The later philosophic treatises in the classical age of Sanskrit must have taken a cue from the meaning attached to this word in the *upanishadas* and have remarkably kept its intonation in tact. The succeeding philosophies tried to provide the why and what of this kind of import projecting from this word.

The logical⁵ Realism (Nyaya) of *Gautama* a virtual reaction against Buddhist scepticism has no concern for this word 'Maya', but substitutes it with the appellations Doubt (Sanshaya), fallacy

1) Dr. M. Winternitz—History of Vedic literature.

2) Rgveda—IX. 5, 85 etc.

3) Ibid—III, 7, 38 etc.

4) Prasna - upanishad, I, 16 ; etc.

5) This caption has been borrowed from Dr. Radha Krishnan's "Indian philosophy."

(Hetuvabhasa) and Error (Mithya Jnana)⁶ To speak precisely, doubt is wavering knowledge, Fallacy is inconclusive knowledge and Error is defective knowledge. All these three attributes of knowledge definitely provide the base on which the superstructure of 'Maya' was installed later on.

Atomistic pluralism⁷ (Vaisheshika) of Kanada propounds the theory of (Abhava) with respect to Maya. It is that very attitude of Neti Neti (negation), on the contours of which vedantins later on elaborated their theory of Maya. This negation (Abhava) is an antithesis of affirmation (Bhava), absence of distinction between the two - The Existent and the non-existent and the result is Error (Moha), blurred perception.⁸

The originator of Sankhya system of philosophy *Kapila* substitutes Maya with the avidya (ignorance) aspect of intellect (Buddhi). It has been explained as non-distinction of 'Purusha' from Buddhi called 'Akhyati' (non-apprehension).⁹ To quote :-

"Just as a danceus retires after displaying her dance to the audience; in the same way, Prakriti (gross matter) manifests herself to the purusha (passive spirit) retiring subsequently." This non-apprehension of 'Sankhya' is actually the precursor of Maya.

Patanjali in his yoga-sutras asserts "when the persons possessing a body mistake by their erring intellect, this very body for the soul (Atman), this kind of bondage is wrought by ignorance (Avidya); its annihilation is emancipation (Moksa)."¹¹ While Sankhya calls it non-apprehension, yoga terms it as mis-apprehension (Anyathakhyati), which can be substantiated by misapprehending one-the rope from the other-the snake, due to the machinations of ignorance (Avidya).¹²

6) Nyaya sutra IV, 3-7; XVIII, 61 etc; Nyaya Sutra vrtti by Vatsyayana. I, 1, 3;

7) See (5) above. 8) Vaisheshika sutra IX, 1, 6, IX, 1, 1 etc;

9) Sankhya Karika - 59.

10) Ibid.

11) Yoga Sutra, 2-x;

12) Yoga-Varttika, I, 8;

The ardent advocate of Mimamsa philosophy *Jaimini* contends that it is not non-distinction alone which engenders mis-apprehension, it is also attended with false identification (Akhyati), thereby erroneously inferring non-distinction between the broken piece of a conch-shell and silver. In this context, this school of philosophy holds that it is mal-observation coupled with faulty remembrance giving birth to this invalid cognition.¹³ It further argues that mis-apprehension is not a product of wrong knowledge, but a mere negative factor of non-perception due to weakness of mind. When the valid cognition dawns, it restores the strength of mind and misapprehensions do not recur. This is the exact purport of Akhyati theory of these investigating rationalists (Mimamsakas).¹⁴ Interestingly enough. **Badarayana** composed his *Brahma-sutras* getting inspiration from one of the branches of this system of philosophy called posterior mimamsa (uttara Mimamsa), commonly known as *vedanta-sutras* also.

It will be intriguing to note that none of the philosophic systems enumerated above have used the word 'Maya' as such, even though they have lucidly narrated its essence and antecedents. They have refrained from using the exact appellation 'Maya', but have substituted it by 'samsaya' (Doubt), 'Mithya Jnana' (Error), 'Abhava' (Negation) Avidya (Ignorance) and Akhyati (Non-discrimination), representing all those constituents of 'Maya' discussed thread-bare by the vedantins and shaivas alike subsequently.

Gauda Pada while commenting on the *Vedanta* or *Brahma-sutras* of **Badarayana**, has used this word 'Maya' for the first time in the classical period of Sanskrit literature.

He has vehemently laid down that Maya is unreal because it advocates duality as between the Jiva (soul) and the Brahma (Absolute Truth). This is like a dream seemingly looking real but inherently unreal. Just as in darkness the rope is imagined to be a snake, in the same way, the self is also imagined by its

13) Dr. S. N. Das Gupta, "A History of Indian Philosophy".

14) Dr. Ganga Nath Jha—"Prabhakara—Mimamsa, pages 26-28;

own illusion as having many forms. Actually in that state of existence there is no production (utpati) or no annihilation (Nirodha). To sum up, the imagination being unreal, finds itself realized in the non-existent existents.¹⁵ The objects are neither different nor non-different (Na Nanedam... na prathak, naprathak); the sages have perceived it as devoid of imagination and cessation of all false appearance (Nirvikapla prapanchopashamah).¹⁶ The absolute truth (sat) is immortal, beyond the pale of birth and death, therefore it can not admit of any change by its own nature (svabhava), it is therefore, indivisible.¹⁷ All objects as they appear to us are likened to a magical or illusory elephant (Maya hasti), as it exists only or appears to us existing only with relation to experience. Hence, it is the experience which bestows on it the characteristic of birth, death etc. To quote: 'By the nature of a thing is understood that which is its very condition, that which is inborn, that which is not accidental or that which does not cease to be itself.'¹⁸ Gaudapada treats life as a waking dream, and contends that world exists only in the mind of Man. "The world of duality is mere Maya, the Real being the non dual" (Mayamatramidam Dvaitam, Advaitam Paramarathatah).¹⁹ Just as sunlight falling on the finger appears straight when finger is straight and crooked when it is crooked, but in reality it is neither the one nor the other. It is as space in vessels seems to move when these are moved but in reality remain motionless; just as the sun does not quiver when its reflection quivers in the water, so the non-dual Atman is one and changeless (Avikari) in essence, but seems diverse through the association with objects (Visaya)—a trick manipulated by Maya; therefore, Maya according to Gaudapada is the faulty representation of transcendental consciousness into cosmic experience.²¹ When the unifying balance

15) Gauda-Pada-Karika, I, 6;

16) Ibid—II, 12, 19;

17) Ibid—III, 27, 34;

18) Ibid—II, 18, iv, 45.

19) Ibid, iv-9; Translation, Dr. Radha Krishnan.

20) Ibid—II, 17;

21) Ibid, I, 6;

between the consciousness Absolute in personified Atman and the experience condensed as in Jiva is disturbed, it is said to be the sorcery of Maya. The Brahma and Jiva are not parallel entities, they are congruent. The jagat or samsara—world of objects is transitory, it comes and goes, so the pleasure and pain. It is actually non-existent (Mithya), the ever-existent (Satyam) is only Brahma. When mental experiences appear as real, Maya is thought to have unleashed its jugglery.²²

However, it was left to Adi Shankaracharya to condense and re-interpret the content given in Brahma Sutras and Gauda Pada Karika and furnish a firm footing on which the Vedantic philosophy could survive triumphantly unaffected by other schools of Indian thought. Even though a host of commentaries is available on the Vedanta-Sutra, yet the 'Shankara Bhashya' is the tallest of them all. Hence, it should not seem surprising that vedanta and Shankaracharya have become synonymous. His is the last word on this branch of Indian philosophy.

As regards Maya Shankar's premise is that it is an antithesis of Brahma because of being inextricably connected with the world (Jagat). Brahma is real (Satyam) while world is transitory or unreal (Mithya). It is definitely part and parcel of Brahma—the very basis of creation. As nothing can be created out of a vacuum, in the same way Brahma being the only eternal entity, the world does emerge out of it only.²³ At this stage Ignorance (Avidya) intervenes to confuse the human mind and intellect by mistaking the Finite form of Brahma with its Infinite form. Therefore, ignorance is the progenitor of Maya (Illusion), unreal seeming as real. "Since Maya is deceptive in character, it is called 'Avidya' or false knowledge, it is not mere absence of apprehension but positive error."²⁴ Toys and pots made of clay, though bearing different names and shapes from each other, are nothing but clay; similarly this 'Maya' through 'Avidya' gives rise to plurality without scanning the inherent unity.²⁵ When Brahma projects itself into myriad

22) Ibid, III, 33, 35-36; iv, 81;

23) Shankara-Bhashya—I, 3-4, II, 2,2;

24) Dr. Radha Krishnan—"Indian philosophy", page 572.

25) Shankara-Bhashya—II, 1, 14;

forms and names, or transforms itself into the world; this kind of activity inherently of Brahma is called Ishwara with relation to the world and the power to procreate is alluded to as Prakriti. (Ishwarsya MayaShaktih Prakriti).²⁶ Therefore Maya is the energy of Ishwara, His inherent force by which He transforms the potential into the actual world.²⁷ It has no separate identity, it is in Ishwara as heat in fire.²⁸ Maya through the machinations of false knowledge (Avidya) or erroneous perception (Mithya Jnana) exhibits its modus operandi (Vyapara) in two ways of concealment (Avarna) and mis-representation (Viksepa). It hides the truth and at the same time mis-represents it.²⁹ To conclude, it would be pertinent to quote from Shankara direct :-

“As the magician is not affected by the illusion (Maya) he has himself created, because it is without reality (Avastu), so also Paramatman is not affected by the illusion of a dream because the soul is not touched by sleep or waking.”³⁰ The ever-erring factor which disturbs the mental and psychic equilibrium between the creator and his creation is Maya. Such mental aberrations have relation to time and space and in their context unity is regarded as plurality, heterogeneity as homogeneity. This is in brief the content of Maya as enunciated by Shankara.

Monistic Shaivism of Kashmir has the ‘Shiva-Sutra’ of Acharya Vasugupta as its sheet-anchor. This shaivite scholar has defined Maya as:-

‘Kaladinama Tattvanam aviveko Maya.’

Non-discrimination of the limited elements of authorship (kala) etc is Maya.³¹

Non-discrimination (Aviveka) has been explained by its commen-

26) Ibid.

27) Translation, Dr. Radha Krishnan.

28) Shankara Bhashya, VII, 4;

29) Ibid—I, 4, 3;

30) Shankara's commentary on Brihadarankya upanishad, Translation —Paul Deussen.

31) Shiva-Sutra, III, 3;

tator KshemaRaja as follows :-

'Paramartha Svarupasya Aprathana Svabhavah.'³²

The nature of non-projection of the highest form of Truth.

This would clearly denote that the stage of non-projecting or non-extending of the supreme spirit is 'Maya'. In other words, it would connote the inability of the supreme consciousness (Samvit) to transfer its consciousness to the objects around. This kind of non-perception and subsequent non-identification between the self (Atman) and the objects (Padartha) will precisely convey the purport of Maya in shaivistic thought; shaivism has treated {Maya as shakti (Energy) even the primeval Energy or Nature (Mula Prakriti). It is identical with the immanent form of Shiva; His transcendental form is unaffected by it.³³

Actually Maya is revealed in the Pashu (animal) stage of the Atman fettered by the impurities of action and perception called the impurities of Maya (Mayiya Mallah).³⁴ On the path of self-realization (Chaitanyam), it is to be contended with at the initial stage when the Jiva is bound by impurities (Pasha Badha) and when he is dispossessed of these fetters (Pashamukto), he becomes Shiva. So, the Maya is an ephemereal mental aberration between Jiva and Shiva, a stage between the Pasha-baddho (Animal) and Pasha-Mukto (Subliminal) mental states, fleeting of course. It is in constant flux and flow as long as Jiva is possessed by non-discrimination (Aviveka); once this veil is shattered, it takes to heels. It can no longer seduce Jiva into wrong thinking even though being a seductress (Vimohini). Hence, it is devoid of permanency. It is actually a passing phase at which uniform essence of creation is presented in multiform, one seeming many.³⁵ To speak briefly, when one primordial force is seen in multiplicity through faulty mental projection, it is said to be the working of Maya according to Shaivas; but at the same time its influence is far from being permanent, it is transitory and persists only till the time the 'Sadhaka'

32) Ibid.

33) Abhinava Gupta's 'Tantraloka'—I, 23, 37;

34) Ibid.

35) Vijnana Bhairava, verse 95.

or the realizer is at a distance, or even at a discount from self-realization. It is more or less the immanent (Vishvamaya) form of Transcendental Shiva (Vishvateerna), and inalienable ingredient of His self-conscious spirit. This very approach of shaivas marks their fundamental difference with the vedantists. The shaivas take Maya as an inevitable aspect of Shiva when releasing His shakti (Energy) from His fountain-head. Even though He is universe incarnate (Vishvarupa), yet He feels the urgency of creating a universe, so that His shakti (Energy) can have full play. This Maya is called a veritable screen which conceals the real form of things (Tirodhanankari) deluding us into believing the multiform of universe, which in essence is uniform.³⁶ The moment, the realizer through his perceptive cognition (Jnana), takes the blue (neela) and the yellow (peela) as one, and only one entity, the Maya stops her machinations.³⁷ Therefore shaivas treat Maya as not as unreal but momentary. As against it, the vedantists proclaim that Maya is unreal (Ayathartha), coinciding squarely with their thesis that universe is unreal (Jagat Mithya). Shaiva scholars are at pains to argue that this whole creation is a reflection (Abhasa) of the Super-self which is real, omnipotent and self-dependent (Svatantra); therefore, the relation between the world of appearance (Vishvamaya) and that of Transcendence (Vishvateerna) is that of the reflected object and the reflector. If the reflector is real, how can an object, its reflection, be unreal; since the reflected object has no separate entity from its reflector. Hence Maya has to fulfil her role in transmuting transcendence into immanence.³⁸ It is thus a veritable hide and seek between the primordial and subliminal aspects of the same force which is Shiva. Vedantins taking Maya as a perennial deluding force, treat this world as unreal, illusory, but shaivas do not subscribe to this view. As argued earlier, they take this world as real-an image of superconsciousness (Chaitaynam) which to all intents and purposes is self-dependence (Svatantrya) incarnate. Hence shaivas invoke Maya as the progenitor of the world of objects as a whole (Sakala Janani),

36) Ishwara Pratyabhijna, III, 1, 7;

37) Ishwara-Pratyabhijna)
Vimarshini) II, 35-37;

38) Tripura - Rahasyam.

or as Casual Matrix (Amba):³⁹ The attitude of shaivas towards the concept of Maya is positive, affirmative in the sense that as long as the equation between shiva and shakti is disturbed, it has to be there. As against this, the vedantins treat Maya as negation of vidya (Avidya). The inherent ignorance of jiva makes it also a permanent affair with him; As long as 'Jiva' is a part of deluding universe, he cannot get rid of it, he can not be emancipated. Shaivas contend that a realizer can attain emancipation while living (Jivanmuktavastha) in this world, that is when his cognition (Jnana) is complete and does not waver in seeming diversity around him, he can attain bliss of unity,⁴⁰ being in perfect health, mentally as well as physically. The line of thinking adopted by vedantins is that life being false needs to be abjured, while shaivas treat enjoying life (Bhoga) as a preamble to meaningful renunciation (Yoga). In this context Abhinavagupta has asserted emphatically that this world is essentially Truth.⁴¹ Therefore, in vedantic school of philosophy we come across with a galaxy of ascetics having renounced all earthly concerns (Sanyasins), but in shaivism we are confronted with spiritual guides (Acharyas) who have owned life and also have risen above it; with them matter is as important as the spirit. These are rather complementary to each other; hence they are averse to caste⁴² taboos and kitchen⁴³ puritanism. Their approach is, to speak in nutshell, psychic and not intellectual like those of the vedantins. They had their eyes wide-awake and could even anticipate the demands, the vagaries of mind would make on human intellect later. They provided the panacea in advance in terms of their emancipated and more healthy outlook, so that human mind does not get derailed into nihilism in future. In the context of changing time and consequent outlook, shaivas do possess an edge over all other Indian schools of philosophy; Maya, with them is therefore a fleeting psychic experience, as long as 'Self-Dependence' (Svatantrya) is at an arm's length. As soon as this kind of diversity (Bheda) is dismantled by the awakening of spirit (Chaitanya), such enveloping clouds, prone to error, melt away through the effulgence of spirit; The realizer does attain shivahood

39) Panchastavi—V canto.

40) Shivasutra, III, 25, 34.

41) Tantraloka, II, 31.

42) Kularnava Tantra, page 318;

43) Panchastavi—I, 14; Parmarthasara, 21;

being dispossessed of such obdurate shackles as the Maya is called.⁴⁴ At this pinnacle of spiritual bliss (Paramananda), the confusion between duality (Bheda) and Non-Duality (Abheda), manifested (Kula) or unmanifested (Akula) ceases permanently.⁴⁵

Vedanta preaches equipoise and tranquility of mind labelling it as Bliss (Ananda). This is mental bliss related to thinking (Bhanda) which is limited in essence. Hence, they have indulged in hair splitting argumentation. Their approach is, therefore, intellectual.

Distance between the intellect and the spirit does also mark the frontiers between the vedanta and shaivism. Vedantists lay emphasis on mental Ascendancy,⁴⁶ while shaivas advocate vehemently spiritual Transcendence.⁴⁷ The conception of Maya as illustrated by these two schools of Indian philosophy hinges obviously on their respective approaches.

Shaivism as a philosophy is more realistic and universal than the vedanta, in as much as, it has made a happy amalgam of the prevailing Shakta and Tantric beliefs in vogue in Kashmir then;⁴⁸ whereas vedanta is idealistic in approach and self-contained in content, thereby meant for only those who are intellectually more advanced—the elite—so to say. Common folk with common-place intellect have been by-passed, since they can not comprehend the exact essence of the brain-racking intellectual gymnastics indulged in by the towering giants of vedanta philosophy. Hence the conception of Maya as outlined by the vedantists is above the average quotient of intelligence possessed by an ordinary man. Shaivism, on the other hand, has given a straight and simple definition of Maya, in consonance with the average intelligence obtaining in an ordinary mortal. It has abstained scrupulously from jig-saw approach of the vedantists. To conclude, with Shaivas, Maya is a psychic disorder,

44) Kularnava Tantra, Page 241;

45) Tantraloka, II, 18;

46) Gaudapada Karika, II, 3-14;

47) Shiva Sutra III, 42;

48) Panchastavi—V, 35;

a passing phase, while with the vedantins it is a mental aberration entwining the human mind and intellect permanently; they treat this world being entrenched in the mire of Maya as a waking dream.⁴⁹

The shaivas look at it as a seductress, a momentary dis-equilibrium between self and self-consciousness.⁵⁰ Therefore, Abhinavagupta has most graphically unfolded the import contained in Maya in this homely idiom:-

“Maya is the unmixed part of that transcendental self which engenders the shade of distinction (Bhedavabhasa) in His Self-Dependent power (Svatantrya Shakhti), which does not stand in need of any aids.”⁵²

In conclusion, it may most fairly be emphasized that Indian outlook believes in assimilation rather than in segregation. It has made a heart-pleasing compromise with all that is good and edifying so the poet is not far from wrong when he asserts:-

“Thou art Brahma-The Creator, Vishnu-The Preserver and Thou art Matter—the embodied soul, Ego-consciousness, the Moon, the Sun, Nature of things, the Lord of Jainas-Mahavira, the Illumined Sage-Buddha, Sky, Air also Shiva and Shakti. By these different names, O Goddess! Thou art heard of and called by the righteous”⁵³

Even though vedantins and shaivas are at variance with regard to the conception of Maya, yet their destination is same—ennobling human intellect and awakening human spirit. This is exactly the rhythmic jingle of the heart-beats of Indian mind from times immemorial.

49) Gaudapada Karika, II, 18;

50) Vijnana Bhairva, 95;

51) Shiva-Sutra, III, 3;

52) Tantraloka, VI, 116;

53) Panchastavi, V, 34; Translation by Shri Gopi Krsna.

SECTION II.

From the Editor's anvil :—

Culture maintains its uninterrupted flow dismantling the man-made barriers between past and present. Its sweet rhythm and ennobling dignity does not at all grow stale. Its self-assigned duty of guarding the eternal values does never become boring. It is a pleasure and an obligation at the same time.

X

X

X

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Now the scene has undergone a veritable change—a natural phenomenon, to speak precisely. Sanskrit has become the language of the elite only, and Persian an administrative vehicle of the sultans. Kashmiri culture had to seek a new medium for its expression, under these circumstances. Moreover, it elected to initiate a rapport with the general masses for which the home-spun idiom, enshrined in the Kashmiri language, offered the only choice for providing tongue to our cultural values. Hence, the form of expression did undergo a change from classical medium to modern vernacular, but the content remained the same. It was definitely a continuous projection of our tradition, built inch by inch by the denizens of this Valley, saturated by the prowess of their mind and spirit.

In the foregoing pages, an attempt has been made to portray the universal truth that to-day is nothing but the rebirth of yesterday, with its heart-beats intact. Environs do change, irrepressible strains and stresses do haunt the body, yet the soul remains always unaffected and, consequently, unruffled.

K. N. D.

LALLESHWARI.

(An apostle of Human values.)

CULTURAL heritage of a country borrows measured sustenance from the philosophy of life nurtured inch by inch, by its denizens from the time, man awoke to the consciousness of self and spirit. It may well be called the culmination of the quest of man from finite moorings to infinite dimensions. At the same time, this search of man for finding his feet on the spiritual plane, can in no way be the last word on this subject, since such pursuits are cumulative in character and content. This edifice comes into being brick by brick, hammered into proper shape by savants and saints from time to time. However, it calls for reinterpretation every day in and out, so that the erring human being, with all his frailties, is not derailed into the abyss of animality. Perhaps this is the veritable theme of the famous word of Lord Kṛṣṇa in Gita "when vice prevails and virtue dwindles, I resurrect my own being for proffering refuge to the virtuous and annihilating vice completely; thus re-establishing human values in every age".¹ In our happy valley Lalleshwari most charitably projected such human values, so dear to Kashmiris from the dawn of history. An irrefutable proof of this attitude of conciliation instead of confrontation can be gleaned from the pages of Nilamata Purana wherein Lord Buddha has been acknowledged as an incarnation of God—'Avatara'.² Buddhism, to speak squarely, was essentially a revolt against Brahmanism, yet the catholic Brahmin with his proverbial forbearance did not use the same language or adopt the same attitude as the Buddhists had employed with respect to Brahmanism. The healthy approach of Kashmiri Brahmins was never negative in essence but purely positive. So, we can safely assert that Lalleshwari, a vigilant sentinel of Kashmiri culture displayed highest magnitude of courage and foresight in those not very auspicious

1) Bhagvad Gita, iv, Verses 7-8;

2) Nilamata Purana, edited by Dr. Ved Kumari, verses 365-66.

cious times beckoning man not to discriminate on the basis of religious labels :—

“मो जान ह्योद त मुसलमान”

It was actually the continuation of that catholic attitude of mind displayed by Kashmiris from times immemorial.

However, time does not maintain a uniform tenor or temper, It is at times moody and capricious; and when the political map of Kashmir was redrawn in the fourteenth century by the induction of sultans over the Kashmir scene, this accomodation of head and heart received a jolt.³ Kashmiris became oblivious of their pristine past; present consequently got divorced from it, mutilating its brilliant face and its attendant decorum. During those unsavoury and all the more unpalatable times, Lalleshwari fortified to her marrow by the innate strength of her conviction, rose to the occasion and strove hard put to an end to this dismal era of persecution and vandalism. In this crusade her tools were not abjuration but affirmation; bitterness changed hands with sweet and more persuasive compromise. Having elected to tread this path of self-suffering, she became a model for millions of her country-men to abjure the mundance and propitiate the sublime. It was no less than a miracle by which the sufferings of the people lost their sting and they learnt to bear up with these with stoical resistance. They were exhorted to rise above the self and reach up to the super-self at which stage pleasure or pain have no relevance or meaning. Some say⁴ it was self-deceit, fleeing from the actual life, rather self-forget-fulness to feel shy of the stark realities of life. The most apt answer to this faulty assertion is provided by ever-awake Lalleshwari herself in these words:-

गाल कुड़िनम बोल परिनम

द,पनम ति यस युष रुचे ।

सहज कोसमव पूज करिनम

ब अमि लानि कस क्याह मोचे ॥ ⁵

3) Jona Raja Tarangini, verses 203-205.

4) Dr. Grierson. Lalla-vakyani.

5) Vakya Lal'eshwari (urdu) by Pt. A. K. Wanchoo, vak No.44,

“Some may heap cavil on me, even some may curse me; They may say whatever they like to say. Some may worship me with the flowers of inherent cognition; yet I do not feel ruffled with this kind of impeachment or praise, since I am concerned with my own self and do not grudge what others have to say about me.”

Muslim rule over Kashmir, for reasons obvious, sounded the knell for the use and propagation of sanskrit language. Bilhana, the famous lyricist of Kashmir had once boasted that, “In their household the Kashmiri women even speak sanskrit and prakrit as fluently as their mother-tongue.” It was now an old wooden story. However, a bridge was to be built between the present and the past for which sanskrit had been a very potent instrument; but the general public had lost contact with it. Persian was the order of the day in its stead. So, Lalleshwari chose to speak to the people in their own idiom; hence Kashmiri became the vehicle of her message. In this way, she did not only make her message more intelligible and comprehensible to the masses, but also achieved the purpose of bridging the gulf between the past and the present. Present is an improved version of the past providing the base on which future can be built. In her time the friction between the past and the present was the loudest; hence, she like an expert alchemist, by her healing touch saved Kashmiri culture from being eroded and bruised. Her clarion call to assimilate human values in those dark days won for her the esteem and acclaim of Hindus and Muslims alike and the edge of ruthless proselytisation got blunted. It was no mean achievement on her part in uniting the lost children of one God, when every effort was being made to segregate them from each other. Her message was so universal and appealing that the tallest of Muslim Reshis of Kashmir Sheikh Noor -ud -Din Noorani made her his ideal and expressed what he owed to her in these words:-

तस पदमानपोरिचि लल्ले

तम गले ग्रमरय्य च्यवो ।

सों सा'नी ग्रवतार लोल्ले

तिथिय म्य वर दितम दिवो ॥ ७

6) VikramankaDevacharitam, XVIII, 6.

7) Noornama, Edited by Shri Amin Kamil, shruk No 33.

“That Lalla of Padmpur (Pampur) was fortunate enough in gulping the ambrosial nectarine draughts; thereby she won our adoration as an incarnation of immortal Divinity. Benevolent God, grant me also such a boon.”

Lalla's message couched in quatrains called 'Vaks' is very simple and straight bereft of any curves or terseness. It is actually an exhortation to man to indulge in self-cognition. It is a ready-made manual on self-education and consequent self-consciousness.

छाँड़ान लूसिस पा'नी पानस
छट्य ग्या'नस वोत न कांह ।
लय करमस वा'चिस मय खानस
बर बर बान त, च्य'वान न कांह ॥ ८

“I felt fatigued by incessant self-search, thinking that no body could partake of that hidden perceptive knowledge; I, ultimately got immersed into it and could find admission to the Divine bar; therein the goblets are full to the brim, but none possesses the nerve to drink these.”

Mental drill is preamble to self-consciousness. At that pinnacle of self-discipline mind gets tamed automatically effortlessly:-

च्य'थ तो'र,ग गगन ब्रम बुड़ि
न्यमसि अकि छाँड़ि यूजन लछ ।
चीतन वगि येंम रंठिथ ज़ोन
प्रान अपान फुटरिथ पछ्छ ॥ ९

“The steed of mind gallops through the sky, encompassing this whole universe. During the twinkling of an eye it can traverse millions of miles. He, who is proficient enough to put it on rails by controlling its reins, check its wayward demeanour by clipping its wings in the shape of mastering his own inhalation and exhalation can attain the stage of self-cognition.”

8) Vakya Laleshwari, vak no. 31-

9) Ibid-vak 57.

Worship, in the words of Lalla connotes self-introspection. It has nothing to do with external paraphernalia:-

मन पुश तै यछ पूशानी
बावक कोसम लागजस पूजे ।
शिवस गो'इ दिज्य'स अश' वाने
छोपि मन्तर शंकर वुजे ॥ ¹⁰

“Mind is the flower-seller and faith the flowers. Worship should be undertaken with the offerings of mental equipoise. Shiva is to be given a bath of tears. Incantations are to be recited in silence, without making a show of these. In this way only self-consciousness can be awakened from within.”

According to Lalleshwari a realizer has to hammer out his mental attitude on these lines:-

पर त, पान य,म सोमुय मोन
य,म ह'युवुय मोन द्य'न कह'यो राय ।
य,मसिम अद्व'यी मन सपुन
त,मि ड्युदुय सु गो'र नाथ ॥ ¹¹

“He, who considers his own self and others as alike, abjures distinction between ‘I’ and ‘you’, He, who treats days and nights alike; is undisturbed by pleasure or pain. He, whose mind is bereft of duality, whose heart beats for all alike; only such a realizer can perceive the highest of preceptors-Shiva.”

But, that shiva is within the self of the realizer, as inseparable from it as the smell from the flower. Immanence is self and transcendence is super-self-shiva in the language of Kashmiri monistic Shaivacharyas:-

कोह छुक चेटान अन्यथा वछ
त्रुकुय छुक त, अन्दर अछ ।
शिव छुय अ'ति तै कुन मो गछ
स'हज, कथि म्यानि करतो पछ ॥ ¹²

10) Ibid-vak 24.

11) Ibid-vak 70.

12) Ibid- vak 18.

"Why do you beat your breast for nothing? If you possess unwavering intelligence, you shall have to seek Him from within. Shiva is seated there and searching Him from outside will be of no avail. Do believe my word, baked with self-perception,"

Without beating about the bush, it can be safely asserted that Lalleshwari's forte was Kashmiri Shaivism. This concept of Kashmirian philosophy actually revolutionized the age-long attitudes of man, more so of the Brahmins. It advocates a caste-less society¹³ as also abhors Kitchen-puritanism.¹⁴ Hindu society ailing through its own defective approach, justified such a kind of major operation for instilling evergreen health into its rusty veins. Shaiva scholars of Kashmar diagnosed the disease rightly and prescribed such an elixir for its longevity which defied the time with its nihilistic red-claws. Had not this philosophy of life been at hand to the Kashmiris at that dismal hour of history, no Hindu worth the name, would have survived in the Land of 'Kashyapa', alien culture would have made an easy morsel of him. Lalla's 'Vaks' are actually a Kashmiri rendering of shiva-sutras;¹⁵ When this philosophy was born, no such predicament was there, as was faced by Lalleshwari in her own times later on. At best, shaivas had to contend with the Buddhists,¹⁶ whose attitude was also home-spun and not foreign in any way; Hence, Lalla had to reclaim the lost faith of her brethren, provide a viable alternative to the enticements an alien faith was offering to the people at large; and at the same time, in performing this double duty, she had to be always cross-fingered, not invite the wrath of the rulers. It definitely goes to her credit that while discharging her mission, she did not make a single enemy out of the other camp. To crown all, her message did cut through the man-made barriers of religions, Hindus as well as Muslims became her votaries with equal gusto. Her appeal was humanistic and not sectarian. Her approach

13) Panchastavi, I, 14.

14) Parmarthasara of Abhinavagupta, verses 19-20.

15) Shivasutra of vasugupta.

16) Tantraloka of Abhinavagupta, II, verses 25-30.

was of positive affirmation and not of negative abjuration; consequently it multiplied her friends. Her ingenuity in steering safe between the two antagonistic factions is unsurpassed. She was instrumental in replacing call to steel by call to human conscience, consequently changing sourness to sweetness:-

असि आस त, असि आसव
असी दोर करि पतवथ ।
शिवस सोरि न, ज्योन त, मरुन
रवस सोरि न, अत, गथ ॥ ¹⁷

“We. human beings, did live in the past and we alone will be in the future also. From ancient times to the present, we have activised this world. Just like rising and setting of the sun, a usual routine, the immanent shiva (jiva) will never be relieved of birth and death,”

Lalleshwari did not preach any hard and fast religion, she even disdained ritual. She projected a way of life quite in harmony with our cultural traditions, in which a happy amalgam was made of what was good in Buddhism, Hinduism and even Islam:-

“शिव वा कीशव वा जिन वा
कमलज नाथ दारान युस ।
म्यं अबल कास्त्यन बवरुज
सुवा सुवा सुवा सू ॥ ¹⁸

“That transcendental- self may assume the names of shiva, visnu, Buddha or Brahma; I am concerned only with their efficacy in cutting asunder my worldly afflictions, which might be accomplished by any one of these.”

Therefore, it follows from this, that she was not dogmatic or rigid either. She welcomed the healthy wafts of wind coming from any direction whatsoever, anointing her body and soul with chaste Divinity. She always kept the windows of her mind open, rejecting what was mundane and assimilating the sublime;-

17) Vakya Lalleshwari-vak 5.

18) Ibid- vak 90.

साहेब छु बिहित पान दुकानस
 सा'री मंगान केँछा दि ।
 रो'ट नो कांह ति रा'छ न, वानस
 यि च्ये गछी ति पानै नि ॥ 19

"The Super- Lord is supervising His shop with personal care. All the aspirants are eager to take away wares of their liking. What-ever, you would elect to buy, does not admit of any intermediary; It is to be earned by your own effort, since the shop is devoid of any hinderance and even a watch is not kept over it."

This is the acme of Lalla's message. Man has been exhorted to seek his own self from within, without any external aids. Self-effort is precursor of self- education, finally culminateng in self- conscionsness -shiva- as she calls it.

As long as the silvery billows of the Vitasta maintain their rejuvenating rhythm, as long as the virgin snow on the Himalayan heights retains its unblemished splendour and stature, the exquisite 'Vaks' of Lalleshwari soaked to the full in the inherent values of Kashmiri culture and human understanding will go on, unimpeded of course, in providing dignity to man to recognize his own self and not to run after deluding shadows; since the culture of a land never dies, the message of Lalla portraying meaningfully the humanistic attitudes ingrained in our culture, will never grow stale. Its fragrance and flavour are evergreen.

19) Ibid- vak 78.

HABBA KHATOON.

(Philomela of Medieval Kashmir.)

THE cultural heritage of Kashmir is as rich as it is varied. This mental child of 'Kasbyapa' has been the recipient of fondest love and bountiful benevolence from Nature and has consequently enthralled the whole world by its superb physical charm from times immemorial. To crown all, this physical grandeur has been very usefully groomed by Kashmiris in weaving the rainbow-coloured texture of mental and spiritual attainments. In many respects they have been pioneers in evolving a cult of philosophy in tune with their environment and called it as 'Shaivism'. A galaxy of rhetoricians have taken pains in prescribing norms and standards for making the literature in general and poetry in particular more acceptable and representative. To say squarely, not a single branch of literature has been left out by these savants without their impress and alchemic touch.

Not only this, Kashmir has been the testing-ground of three universal religions of the world-Hinduism, Buddhism and Islam. The traits of all these religions have fused into the attitude of a Kashmiri like milk and candy; and it is no surprise that though bearing Hindu or Muslim or even Buddhist names, a Kashmiri even to-day in actual practice is a living embodiment of Buddhist compassion, Hindu tolerance and Muslim zest for life. Therefore with such a catholic background, secularism to a Kashmiri is not a political expedient but an article of faith ingrained in his blood from the hoary times to the present day. 'Kalhana' in his monumental History of Kashmir 'River of Kings' has not mentioned even one communal trouble between the Buddhists and the Hindus when a voracious race was in progress between their respective adherents to make their own tenets popular and thus steal march over other faiths. In contrast to this, Buddhist Kings have donated large sums for the erection of Hindu temples and shrines and vice-versa. Religious battles have always been fought here on paper, in a more rational way, or through dialogues which never left bad taste the mou-

ths. During the Islamic period Sultan Zain-ul-ab-Din Badshah in an admirable way and forsooth like a Kashmiri to his marrow renovated demolished Hindu places of worship and even started 'Langars' at Places of pilgrimages for feeding the hungry and the devout. 'ShriVara' in his 'ZainaTarangini' has mentioned such 'Satr' or Langars, one of which was located at the foot of Mahadeva mountain.

In this way, when in the 14th-15th century an alien culture knocked at the mountain-doors of Kashmir for being shown in, the values cherished by Kashmiris all along had already prepared a hospitable ground for its happy welcome. The puritanic prosletyzing tenacity of Islam in the absence any mentionable reaction on the part of Kashmiris compellingly changed to more logical and rational methods. In this political and religious upheaval, long-cherished secular outlook of the faith of the people would have received a jolt, but at this juncture literature came to our succour.

At the confluence of Hindu and Muslim cultures 'Lalleshwari' or 'Lalla-Deda' stands like a colossus beckoning people to eschew differences of colour, creed or faith and yoke themselves to attain Identity with Him--the All-pervasive Transcendental Force called God as such; Therein all are equal, the worldly appellations drop down like slough from a snake. The pursuit of mundane is an exercise in futility; Therefore the goal should be beyond mundane--materiality; It is no use counting mile--posts of material gains or losses and getting lost in its maze; the eye should be on the destination--the real and permanent.

For reasons obvious, the social fibre of the Kashmiris was also undergoing transformation at that time and the present could not have been in any way palatable to the denizens of Kashmir at large; so like an awake artist 'Lalla' dismissed the present as trash and ushered in spirituality in its all shades. 'Being' was replaced by 'to be'. By borrowing sweetness from the 'unknown' 'Lalla' virtually transformed the frustration of people into the hope to live with ever-appetising gusto. 'Lalla' could not help striking a happy compromise between Kashmiri shaivism and Islamic sufism. It was in tune with the times. To quote Dr. Sufi 'Even long before the

formal conversion to Islam, Islamic sufism had already entered the valley." Cultural conquest is always a pre-requisite to any other kind of conquest. A Kashmiri by nature tolerant and catholic kept his windows open for inhaling the fresh air of sufism. He even assimilated and owned much of it what was good and rejuvenating.

But, by the time Habba Khatoon's inebriating imagination began to find words, this climate of spirituality and mental drill had become suffocating and even stale in the context of fast changing economic conditions and human values; emphasis on individual instead of on the society had become the accepted norm of public relations and thinking. The extrovert attitude yielded place to introspection. So, the poet in these changed environs harnessed his imaginative faculty to interpret his or her own feelings; Hence, Habba at the very outset of her poetic career rebelled against the prevalent standards of poetry-writing. Textbook idealism is not found in the dictionary of her pulsating emotions. She did not also try to bridge the distance between the ideal and the real. Her substantial contribution in this domain is to interpret her life as it was and not what it should be. Total absence of didactic content in her poetry (what ever is available to us) lends support to our belief, that she always believed in translating her feelings without any redundant appendages of ideal, faithfully and with sincerity of purpose. Her poetry consequently is a happy blend of sweetness and pathos. She has preferred to live in the present, past was beyond her reach and future out of her comprehension.

Kashmiri nation at that time was groaning under internal exploitation and external aggression. The last indigenous ruler of Kashmir Yusuf Shah Chak personified in himself levity and depravation in every sense of the word. "His own Subjects being fed-up with his way-ward conduct had to invite the mughals to get rid of such an incapable and debauched ruler," Writes Dr. Sufi in his 'Kasheer'. His regal writ could not run outside his palace where passion and carnality were reigning supreme. This trait of inviting aliens to redress their troubles is not new to Kashmiri character at all. Kalhana has alluded to this many times when the natives falling foul with their rulers invited the neighbouring Kings of Lohara (Lorin) and Parantosa (Poonch) to sit on the throne of Kashmir. The great queen 'Dida' herself belonged to Lorin and

installed her brother Jayasinha as the king of Kashmir just before her death. So, the Mughals who had vulturous eyes on Kashmir already but their incursions had been thwarted by Kashmiri twice before, exploited such a situation to their fill. This was a welcome addition to their diplomatic bag of conquests. Yusuf Shah at last awoke to find his own people arrayed against him. The Mughals arrested him and forced him to live a life of solitary confinement at a remote village in Bihar Outside Kashmir, where he ate his heart away in sole distress and breathed his last. It has been contended by some over-zealous Kashmiris lately that uprising of Yusuf Shah against the Mughals symbolized the urge of Kashmiris to fight external domination. Unfortunately, the contemporary historical evidence of this period does not, in any way, confirm this view, however laudable it may seem to be.

Moreover, the famine of 1576 A.D. due to the untimely snow-fall multiplied the miseries of the people. The devastating effects of this unprecedented famine persisted for full three years and Kashmiris passed their days on starvation level more or less. To this injury insult in the shape of 'Shia-Sunni' troubles was added. Sectarianism became pronounced and it let loose all the evils which nurture and sustain it. In such a disappointing state of affairs, the poet naturally has to close his eyes against all that is happening around and in self-deceit revels in the fanciful panorama of his heart. Habba could not afford to be an exception to this universal truth. Hence her love-poems do breathe an atmosphere of total self-absorption being blind and deaf to the environmental vicissitudes. These may well be labelled as throbbing vibrations of self-immersion but not self forgetfulness. Her ego is always pronounced in each line of her verse.

Unfortunately for us we are actually at sea about the life of this Nightingale of Kashmir. No authoritative contemporary record has been unearthed so far to test the veracity of the popular tradition which associates Habba with Yusuf Shah Chak. Moreover, we have no hesitation in doubting the credence of the contemporary records as the History-writing even to-day is not free from strings of pressures and pulls. During the rule of the English the events of 1857 have been mentioned as Mutiny, and those very events under the Indian rule have been treated as war of Independence; A dispassionate account of historical events devoid of personal projections is rare even to-day when every

man proclaims that he is free and has been given every opportunity for independent thinking and expression of opinion thereof. In those hoary days, when history was compiled at the behest of the king, perhaps in proportion to the munificence the ruler lavished on such mercenaries, distortion of historical facts has always come in handy for the ruling clique and its sycophants. In the same way, there is a thin line between aggression and liberation; In such a dilemma the verdict of people should have been the guiding principle for us all, but wherefrom it is to be made available?

Moreover, the evidence of the historical data which is still in manuscript form and has not undergone the acid test of public opinion cannot be relied upon. In Kashmir even to-day people who enjoy leisure and have aptitude are given to record their own experiences in which casual references to rulers have also been made in Sanskrit, Persian or Urdu; but for reasons obvious these cannot be termed as histories as such. Perhaps every Kashmiri house-hold having mentionable literary background of any order can boast of such personal record. By no stretch of imagination these can be treated as historical evidence worth quoting. Therefore, the chronicles written to order or as a product of personal caprice have no place in literary or purely historical criticism, Kalhana has not mentioned the great Shaiva philosopher Abhinavagupta even once. Does it follow from it that Abhinavagupta was not a historical personality at all?

In the face of such scanty historical material at our disposal, we have perforce to fall back upon the popular tradition which in unequivocal and unambiguous terms has all long associated Habba with Yusuf Shah. In the reconstruction of histories of literature the tradition has played no mean part. This kind of unbroken evidence cannot be dismissed as cheap and unreliable altogether. The tradition passes from generation to generation by word of mouth. If in literary criticism this had not been taken cognizance of, then the religious lore of entire humanity would pass on as forged; Actually the case is reverse of it. Tradition has all along held the Vedas, the Bible and the Koran as the most respected and the most genuine of all the available literature that has come down to us by the word of mouth. Tradition embraces in its ambit the force of public opinion which cannot be disre-

gareded at any cost. Public opinion in its turn breeds sentimental attachment, and this sort of living testimony is far superior to other media of evidence. Perhaps this irresistible public opinion forced the later Persian chroniclers to make a mention of Habba though two centuries or more after her death. The reasons for maintaining sphinx-like silence regarding 'Habba' by the contemporary chroniclers may be attributed to the aversion Sunni scholars had for the wayward behaviour of a sunni girl in consenting to become a 'Keep' to Shia Yusuf Shah. The Shias on the contrary did not like to tarnish the image of the shia king Yusuf by making a mention of his licentious disposition towards Habba. The Hindu Historian could not afford to offend these both sects, hence sat on the fence. Therefore, instead of adopting an Iconoclastic attitude a critic should own a positive outlook and respect the tradition and the sentiments of people from which he cannot alienate himself. Later skt chroniclers like JonaRaja or Shrivara have not mentioned 'Lalla' at all though being her contemporaries, yet the popular tradition has had her day in as much as 'Lalla' lives before our mental eyes even to-day. Historicity in ordinary and unsophisticated parlance connotes systematisation of facts, values, tradition and outlook. Therefore, the role of tradition can in no way be underestimated.

When the dust of such controversy had settled down, Birbal Kachru and Hassan Khohyami the first chroniclers in this field, thought it fit to mention her by name. Both these historians have given an account of 'Habba' though in a slipshod manner; but piecing the incidents together we can build her personality without any fear of contradiction or historical irrelevance. According to them "Habba" was the scion of a well-to-do peasant family living at 'Chandrahara' a village near the famous Saffron fields of Pampur. She had been married to Aziz Lone one of her collaterals. The proverbial animosity between the mother-in law and the daughter-in law dampened the marital relations between Habba and her spouse. She was forced to live with her parents. 'Habba' at such a tender and impressionable age could not recover from the rebuff she received at the very threshold of her conjugal life. Her despo-

ndency flowed out in the form of poetry pulsating with unartificial fusion of sound and sense. He fame reached the amorous ears of Yusuf Shah, who admitted her to his harem as a 'Keep', and did not allow her the status of a queen. Both the chroniclers are punctillious about using the phrase "sharing the same bed," about her.

Further, Mohammed Din 'Fauq' and Abdul Ahad Azad have provided us with her actual name 'Zoon'- as faultless as the moon. Mahjoor has also accepted this name without a murmur. 'Habba-Khatoon' presumably a more respectable mode of address than 'Zoon' must have been bestowed upon her when she joined the harem of Yusuf Shah in keeping with the royal etiquette. There should be no surprise, or eyebrows need not be raised when a Kashmiri Lady is supposed to have two names. In olden days, Kashmiri girls after their wedlock earned a new name in their inlaw's house. This custom has persisted with Kashmiri Pandits even now.

A section of popular belief ascribes her home to Gurez where a contiguous mountain and a spring are named after her.

Internal evidence as culled from her verses confirms the first view:-

“ माह्युन म्योन प्यठ चन्द्रहार छुये ।

'My parental home is situated at the tableland of Chandra Hara'

Her another name can be inferred from this:-

छस रिवान नाल दिवान, ग्रहण मय लोग जूनि तै ।

'I am bemoaning my lot in Plaintive cries, the Moon (Kashmiri Zoon) has been devoured by an eclipse.'

Shri Amin Kamil's well-edited booklet containing only twenty songs is the only authentic source-material available to us for commenting upon Habba-Khatoon's poetry; however, in addition to these, Kashmiris ascribe many more poems to her and these have been printed. As long as an anthology of all her available songs is not compiled and given the seal of an authoritative edition, we have to confine our comments to these twenty songs only. Interpolations will be

there, more essentially so, her extraordinary popularity has been a bane for the original texts composed by her. The more popular a poet, the more danger is there of interpolations creeping into his compositions and after the mischief has been done it seems very difficult to distinguish gold from dross, and often dross passes on for gold.

'Habba' is very proud of her lineage:-

मा'ल माजि र'छनस, मो'ल क्याह दूरे
सास बज सोंज मासम सुलवान ।
म्य' नो जान्योम लोद'मुत लूरे
कांसि मा रा'विन शूरे पान ॥

"My parents brought me up with fondest possible care; A host of maid-servants was at my beck and call. I could not fore-see that the dreams nourished by me would be shattered to the ground. No body's youth with childlike innocence should go unrewarded like that of mine."

'Habba' testifies to her being very well-read:-

माल' माजि प्रावमस सबकस दूरे
छोखनन योलनम मूरे पान
भार रोंस तुलनम नार तोम्बूरे
कांसि मा रा'विन शूरे पान ॥

"My parents sent me to a distant school for receiving tuition. The teacher there beat me with a tender stick mercilessly and ignited a fire within me; No body's youth with child-like innocence should go unrewarded like that of mine."

She did not ignore the religious education also:-

सिपार त्रीहमर प'रिम यक भानो
फेरन कुनि गोम जेरि जबर ।
अ'शकुन खत पोर न कांसि यक भानो
ज्ये क'यहो वातियो म्यानि मरने ॥

"I committed thirty 'Siparas' of the Holy Quran to memory in a single sitting, faithfully adhering to the diacritical intonations; yet the valentine punctuated with love could not be read with such facile speed. What will you gain by my passing away."

She has woven the scene of her marriage in these words:-

मा'लि माजि वोननम ड्यकबड कूरे
वा'रिव आंगनस छिय प्रारान ।
रो'प डोलि आस, सौन कनदूरे
कांसि मा रा'विन कूरे पान ॥

"My parents blessed me as a fortunate daughter, and beckoned to me that the in law's were waiting in the compound for taking me away, My silver-studded palanquin had golden ear-rings hanging down on all sides- Alas! innocent youth of any body, with child-like innocence should not go unrewarded as that of mine."

But all this pomp and splendour could not pacify the wrath of her mother-in-law :-

हशि बा'यनम ट'पिस थप
स्यु'य गव म्ये मरन खोंत सख ।
यंद्र पचि प्यठ न्यंद्र प्य'यिमो
चखर फुदुम मालन्यो ॥
बार'व्य'न सीत बार छत् नो
चार कर म्योन मालन्यो ॥

"The mother-in law grabbed me by my hair, which stung me more than the pangs of death. I fell asleep on the supporting plank of the spinning wheel, and in this way, the circular wheel got damaged. I cannot reconcile myself with the atrocities of the inlaws, O! my parents, please come to my rescue."

She unfolds her love for her husband like this:-

म्ये हो कर च्यकित फँव मोयानो
हा अजीज जूनि मा रोश ।

खोंतुनि पूरियो पूर सामानो
छाव म्वा'न दा'न पोश ॥

"I have been waiting for long with extreme patience for you—o My love (or Aziz) do not be cross with your moon (zoon)! I have adorned myself lusciously from top to toe; so enjoy my youth as lively and inviting as a pomegranate flower."

But, Aziz did not relent and Habba had to experience the pangs of forced widowhood:-

यार दादि तारि म्य'सो
बरबुक छस आमिच ।
हब खोंतुनि वो'न इशारा
दिल हुशारा मालन्यो ॥

"I am on pin-pricks for want of an avid response to my love; my bubbling youth is on its ebb. My awake parents, do read in to the hint I have dropped."

The stings of separation from her husband in her prime-youth can better be imagined than described. Perhaps her being on the brink of human patience can justify her consenting to give company to Yusuf Shah Chak. She could not wait for legal or other formalities involved in sharing his bed. This might seem not very laudable, yet it is true of every maiden who is a slave to her senses and whose warmth of love has all along remained unrequited, moreso, it is all the more pronounced in the case of a lady who would like to wreak vengeance on the callous society not reciprocating her sentiments, no matter if she loses her identity in this bargain.

For the span of years in which Habba lived, no cogent authority is available. Mohd Din 'Fauq' and in his foot-steps Abdul Ahad Azad have given her life span from 1641 to 1552 A.D on the authority of 'Tarikh Baharistan Shahi.' But on close examination Shri Amin Kamil refutes this and says that these dates are nowhere found in this chronicle. However, her association with Yusuf Shah can give us a clue as to the years in which she was still alive.

The reign of Yusuf Shah has been determined as 1579—1585 A.D.; so we can safely assume that during these years at least Habba was living. Akbar annexed Kashmir in 1585 A.D. imprisoned Yusuf Shah and externed him to Bihar; so, when her paramour Yusuf tell on bad stars, Habba must have eaten her heart away in disgust and dismay. This was the second rebuff she received at the hands of the Destiny, and this impulsive Lady unresponsive in love, unaccepted by the society still did not own defeat. She created an exuberant world of her own, punctuated it with her emotions resonant with the dirge of what she had got and what she lost. She lived in her thoughts, so to say.

Such a state of mind is a fertile ground for the induction of Romanticism. Habba deliberately ignoring the less pleasant side of her life indulged in dreamy habit of mind. Romanticism is the acme of poet's independence of feelings; under its spell he refuses to be bound by conventional restraints. A romantic poet has either the nerve to rebel nor the will to compromise with his environment. Unmindful of what is happening around him, he delves deep into the inner most recesses of his heart and without fear or malice pours out his felings as they ooze forth. Such a poet is incapable of clothing his emotions with artificial adorations. Romanticism may thus be called the highest water-mark of poet's individual thinking.

Habba may be called the harbinger of such kind of poetry in Kashmiri. She is the originator of popular love-lyrics in Kashmiri literature. However, her love is earthly; she could not rise above it; Her passionate love has its source in the enjoyment of senses and not their denial in any case. She does not feel fed-up with sensual pleasures, but at times would like to revert to these with ever-increasing appetite. She cannot reconcile herself with the sour-truth of being a widow who has perforce to abjure sensuality. She would not like to show herself off as a pious lady either; under the cover of so-called piety myriad sins do thrive when a woman is not mentally ready to own a salutary course of life for herself. Her poetry, therefore, is a candid expression of her feelings which has immenseley contributed to her popularity. She does

not like to play hide and seek. Her appeal is straight and unsophisticated.

Habba's forte is love-in-separation. She has not sung even a single verse eulogizing the munificence of Yusuf Shah when she was in her company. In the words of Kalidasa 'Separation chastenes love,' Hence, Habba like a born-poet selected 'separation' for her treatment of love. Her verses throughout waft an air of restlessness and not contentment; Calm Composure and resignation to fate are absent in her poetry. She seems to be in turmoil always. Her unfulfilled desires do not permit her to sit cross-legged, She believes in winning love by bodily excellence alone:-

दोद हर रो'प तन मलये
 म्ये चा'न कल गनेयम् ।
 चन्दन वानि बो तन छलये
 लालो कल मालवय ॥

'I will apply on my body of spotless silvery sheen, the greasy whiteness of milky creams; I am immensely enamoured of thee; I will anoint myself with scented sandal-water. [My love! I will relish to be your slave.]'

Even though Habba has repeatedly and even lustily made a call to flesh only, yet her songs reverberate an aroma of lasting flavour; though these songs may sound as sensual to a moralist, yet 'Habba' has made no secret of her sensuous attitude to life. She has all along wanted to drink deep at the fountain of life without any saintly pretensions. Therein her moral-courage shines the best. Her voracious hunger in this respect seems unsatiated. She does not care for life-beyond. To her present holds the mirror to what she lost and what she had gained. Her songs are a lament in every sense of the term. She is firm-footed in her convictions and does not vacillate. This is perhaps the most glaring trait of her poetry. She has no concern for morality or ethics in the sense that she would not elect to be a preacher; She revels in being immersed in her imagination only, yet her ego is always loud. She is not shy of parading her beauty and is rather conscious of it also. Even though she has paid a heavy price for it, still she has no regrets in this behalf.

Habba's refrain is love wedded to pathos; consequently she has kept the windows of her mind shut and her heart is only wide-awake in emitting and receiving images from her fancied dreams. The pathetic content of her poetry is all the more aggravated by the elusive nature of her ideal which has consequently earned for her the epithet 'Nightingale' of Kashmir most squarely. She does not subscribe to the view that "It is better to have loved and lost than never to have loved at all." In the absence of any appropriate and meaningful response to her simmering emotions, she has opted for self-suffering, telling beads of her tear-drops. Be it Heemal, Arnimal or Habba Khatoon, it is the Kashmiri woman bemoaning her lot in pathetic plaintives, the common subject with all these, the victims of the conspiracy of circumstances. Habba Khatoon essentially is a typical example of such a woman who cannot make any kind of compromise with life. In this predicament she could have turned a rebel, but, she instead of it, becomes a martyr by consent. This is exactly the most salient feature of Kashmiri womanhood.

Towards the closing years of her life, Habba does express her remorse for not compromising with the life as it is, but fashioning it according to her imagination; none the less, in the same breath she admits that missed opportunities need not be recalled. She does indicate the 'Achilles Heel' of her personality-to rule only and not to get ruled:—

छय हव खोतून अफसूस ख्येवान
जाँह ति करमय न वन्दगी ।
द्यन ग्रामय सोरान छुम च्यतस पेवान
च्ये ति क्याजि गयो म्या'न दिय ॥

"I, Habba Khatoon, is definitely sorry for not adapting myself submissively to the moonish caprices of my lover. I do recapitulate those missed opportunities, but it is now too-late to atone for these; therefore, You, my lover! should not be cross with me "

A sense of guilt seems to haunt this love-lorn lady, but at the same time her self-willed nature dismisses this weight on her heart by taking refuge under the excuse that race is already run.

This subdued expression of penitence does portray her loud thinking in unguarded moments, but like a wakeful artist, she cancels it in the second breath. She does not flop, as the idiom goes.

Habba's songs are musical in essence and pathetic in spirit. She has also been acclaimed as a melody-queen of Kashmiri poetry. Her popularity is also due to the fact that her songs are not only a replica of Kashmiri sentiments but also a potent vehicle of Kashmiri music. Her originality in this sphere is undisputed. Even though she has appropriated a sizable chunk of persian words and persian similes, yet she has refrained from owning persian code on metres. She has in their place introduced home-spun Kashmiri melodies pertaining to rhyme and rhythm in her quartrains.

Therefore, her songs self-contained in each quartrain can be more profitably compared with the 'Vaks' of Lalleshwari or 'Shruks' of Nund-Reshi from the style-point of view only. These cannot be classed under 'Gazal' or 'Nazam' of persian metrics, despite the fact that Habba has a tendency to repeat refrains.

Therefore, it is not without reason that 'Mahjoor'- the doyen of Kashmiri romantic poets, has dealt a dig at one of his celebrated predecessors- Rasul Mir in this pregnant verse, for not paying well-deserved compliment to Habba Khatoon:-

शहवादि रोसु'ल मीर करान याद कन्दहारच जून ।

तस कोन च्यतस प्य'वान चन्द्रहारच जून ॥

"Rasul Mir of Shahabad has profusely alluded to the moon of Qandhar; Why has he been averse to the moon (Zoon, Kashmiri) of Chandrahah?"



Abdul Ahad "AZAD".

(The poet of to-morrow.)

PHYSICAL exuberance of Kashmir is as inebriating as its mental excellence. Herein, we find a happy compromise between the prowess of body and ingenuity of mind; To speak squarely in Kashmir, we witness a living example of superb soul enshrined in a superb body. Nature has been luxuriant here in weaving a dexterous tapestry of rainbow-coloured hues, in the shape of spacious and enrapturing carpets of multi-coloured flowers stretching over miles after miles. The jingle of babbling brooks endows it with undying seraphic music. Taking a cue from this physical eminence, Man here has not lagged behind in providing a meaning to his land of buxom youth.

Man, here has always tried to replenish this physical eminence with his inquisitive mind ever-ready to bridge the gap between his own self and the opulence around. Hence, here in Kashmir, we perceive a veritable equation between Man and his environ.

Therefore, to derive inspiration from amiable surroundings as also to groom it purposefully with the richness of mind over here, Man has provided a silvery tongue to this arresting panorama of enticing youthfulness; The result has been exhilarating poetry vibrating with the heartbeats of Nature and Man alike. So, it does not sound as an exaggeration when Bilhana--the celebrated lyricist of Kashmir Christenes his homeland, Kashmir, as the 'land of Divine Speech,¹ from whose womb saffron and poetic prowess have sprung up as real-brothers.' Right from the day, when Man planted his feet on this land, his mental exercise has never cooled its heels. It has been a continuous drill; Man, as such, could not afford to be anything but a poet in such an inspring and soothing climate. Tools for scaling such virgin heights were already there;

1) Vikramanka Devacharitam, XVIII, 2,

it was now left to Man to use these for his edification. The denizen of this fairyland took this challenge in right earnest and a galaxy of philosophers, chroniclers and poets have shone on its firmament.² In modern times 'Azad' has very laudably and all the more, very loudly beckoned to man to derive inspiration from the evergreen nature around him, and consequently tame his animality to reach upto such heavenly heights. He, essentially, is a poet of human values bemoaning the shortcomings and inhibitions under which Man is constrained to count his days; but at the same time, inspiring him to know his own self as well as his compatriot, which only can usher in an era of mental peace and worldly affluence for him. He has not woven songs of sorrow, but has always wafted an aroma of optimistic rosy future through his pulsating imagination. He has consequently opted for finding an asylum in the future, disdaining the unpalatable present. He may, therefore be called a poet of morrow.

It might well be contended that this kind of ostrich-like behaviour on the part of the poet may sound as self-defeat and hence is a left-handed compliment. Herein, it can be said very conveniently that 'Azad' did not at all shut his eyes towards the present 'red in tooth and claw'; he did not also own self-deceit-- a salient trait of Romantic poets. He was very sure of the ground under his feet, but at the same time, he presaged a meaningful future for the Man, though himself living in the present. He was essentially a poet of Man unscreening his wants and aspirations, unveiling the satan underneath his fair complexion, portraying most pathetically the man's dilemma being ground under the weight of exploitation and oppression and to crown all his faulty attitude of dividing man and man on the basis of religious beliefs. These all stigmatic characteristics of a mentally sick man were obviously unbecoming of him- the crown of creation. Therefore 'Azad' an everawake artist could not all the time afford to deride him, cultivating in him a sense of irreparable frustration, and blunting his initiative. As his ardent votary, he tried to instill fresh hope in him for bettering

2) Somananda, AbhinavaGupta etc, Kalhana, Jonaraja etc, Bilhana etc.

his present and on its contours build a happy future. He, therefore, strove hard to keep the spirit of Man alive and kicking. The distance between the actual and ideal was to be smoothened by the Man himself. In utter frustration and inner turmoil, he would never rise to the occasion, hence the need to sustain his hopes holding out economically secure, fraternally amiable, socially agreeable and politically undominating future to him. This, in short, is what 'Azad' strove all his life to accomplish. In all fairness to him, it cannot be dubbed as self-defeat or self-deceit. It is self-education and self-discipline. 'Azad' would never like Man to bite the dust, but rise above it, so that a future comfortable in every respect would be guaranteed for him. This kind of attitude is the forte of all poet-philosophers,³ for them shadow has never been a substitute for substance.

'Azad' is inherently possessed of uncommon consciousness of head and heart. He has never elected to go into the shell like other Kashmiri Romanticists.⁴ Instead, he has tried to analyse Man in every sense of the word, bereft of any curves or blind alleys. His approach is direct, therefore sparing us the fatigue of fruitless kite-flying in respect of the essence contained in his poetry. We are saved the embarrassment of solving puzzles and conundrums, rack our brains in interpreting his message and derive inferences interwoven in his poetry throbbing with life. He most candidly avers that his propitiation of the Muse is only a medium to focuss attention on Man. In this field, he wears his profession on his sleeves:-

दीनदार च्ये छुय दीन पनुन ।

छु म्ये पनुन दीन ।

ईमानि खोंदा चोन त

इस्तान मुदा म्योन ॥ ⁵

"O! Adorex of religious values. you have opted for puritanic religiosity; And I have elected for my own faith. You resign

3) Like Kalidasa, Shakespeare etc.

4) 'Rasul Mir', 'Dilsoz,' even 'Mahjoor.'

5) 'Payami-Azad; poem 87, page 411.

yourself completely to the steadfast faith in God, and my aim is to propitiate Man."

In other words, the poet begins with the real and does not get lost in the maze of ideal. Man was made after the image of God; he is a macrocosmic representation of his microcosmic spirit. Therefore, to propitiate Man is actually to adore God. 'Azad believes in the affirmation of life and not in its negation. For him Man is not a solid bundle of flesh and blood only, but a manifestation of undaunted vigour and unvanquished spirit. He may have forgotten, or even obliged to forget such sterling qualities for the time-being, for which he is not only to blame; Azad's poetic fervour has tried to re-ignite that dead spirit in him. It is awakening Man to his stature:-

यि आलम हसरतुक खारा छु म्या'निस गुलशनस अन्दर
 सु आलम बहस्तुक दागाह छु म्या'निस दामनस अन्दर ।
 करुन छुम नव बहारा पा'द बागाह ताज फौलराबुन
 गुलन हिन्द पा'ठ इन्सानन फौलुन तय गुलशनस अन्दर ॥ ०

"This world is a thorn of unfulfilled ambitions in my garden; And the world-beyond is a blot of scare and fear on my skirt. Therefore, I owe it to Man to usher in a new-spring and bring back blossoming health to this garden of his; So that Man like the flowers will attain full bloom therein."

It can be conceded forthwith that 'Azad' has no pretensions for being a spiritual preacher. He is mainly concerned with the material well-being of Man. He does not make tall claims for reforming the spiritual attitude of Man. He does not go beyond the material contentment of Man. He makes him conscious of his rights and obligations, but does not dabble in awakening him to spiritual consciousness alone. He has concern for him on the material plane only. A hungry man is always an angry individual.

When this anger against the society has made him unbalanced, he

can in no way harness his faculties to reach up to the subliminal heights. On the other hand, if he gets two square meals without any fuss or friction, he can usefully yoke his mind to achieve self-consciousness and consequent self-realization; Stuck up in the mire of material insecurity, his yearning for spiritual edification will be an exercise in futility. Self-consciousness presupposes mental peace and equilibrium. If it is denied to Man, how can we expect him to engage himself in self-search. He has his frailties, he is not a super-soul adept in self-denial. He would like to have his minimum wants satisfied, hence abjuring world is foreign to his genius in these circumstances. He is weighed down so much by the oddities of life, that he is always nursing a cramp in his back. With this physical and mental ailment, his soul does receive bruises, hence is incapable of unfolding its wings. without mincing words, 'Azad' has elaborated his point of view in this behalf, in these words:-

ब मंगे न मोहर त सो'न

मगर सु आलमा म्ये हावतम

य'ति बन्दगी छि खो'दा सो'रुन

न करुन हमेश खो'दा खो'दा ॥ १

"O God, I do not yearn after riches and gold, but would implore you to show me such a world in which Divine obedience is to remember God within always, but not to pray to Him every-time for the fulfilment of each and every want." He would like Man to be self-reliant, architect of his own fate. He has to put in efforts incessantly for making his life self-dependent and not to look to God for making him materially secure always. Relying on the Grace of God will naturally breed indolence in him and mar his initiative, which 'Azad' would never allow. God's blessings are reserved for those who help themselves. For him the religion of Man is straight-forwardness wedded to truthfulness. Hypocrisy degrades Man:-

डरान युस बन्द पो'ज वननस

थ'विथ जुनार व्ययि तसबीह ।

छु पीरा पीर सा'वन सीत

ब्रह्मुन ब्रह्मनन अन्दर ॥ ⁸

"Even though holding rosary in his fingers (A Mussalman), or donning the sacred-thread around his neck (A Hindu), such a human-being is diffident to speak the truth, can well be called a 'Peer' among his flock, or a Brahmin among his tribe." According to 'Azad' he does not deserve the title of Man. He deludes people by his outer appearance and exploits their credulity. He is an imposter and a pretender. He lacks courage to call the spade a spade. It would be better to quote the exact phrase used by 'Azad' in this respect:-

मोहवत बा'गरावुन क्युत

करोन्यख को'दरतन पा'दा ।

च्ये लोगुत दीन ईमानस

करुन बापार इन्सानो ॥ ⁹

"Nature had brought you to life simply for disseminating love; Instead of it, O! Man, you converted your religion and faith into a lucrative trade, a veritable device for minting money."

The poet in 'Azad' is an indefatigable crusader against inequality between man and man in terms of his religious beliefs, creed, social injustice and political exploitation; but at the same time, he does not subscribe to the theory of total annihilation as propounded by Marxists. He advocates the view of total upliftment called 'Sarvodaya' in Gandhian parlance. He does not borrow foreign tools to make social order viable, but prefers to remedy the ills rampant in Man and his society by home-spun prescriptions. He is enamoured more of Gandhi than of Lenin or Marx:-

करान गिरदाब गथ पानस

अनान अद र'युर तूफानस ।

शरफ युस साहिबे खानस

सु छा परजनन अन्दर ॥ ¹⁰

8) 'Kuliyat-Azad; page 258,

9) Ibid—page 374;

10) Ibid, page 257;

“Even the ferocious torrents can be arrested and tamed, if the man plunges himself, with out any fear, into the turmoils and tribulations of life and does not sit on the fence. This very trait of self-suffering is discernible in Gandhi--the Head of our Family, and is completely absent in alien people and their ideology.”

‘Azad’ is alive to the fact that independence of India and that of Kashmir is in the offing. It is a writing on the wall. At that hour of political emancipation, our leaders shall have to undergo an acid test. If they choose the line adopted by our erstwhile rulers, the English, then this freedom will have no meaning. It will mean only change of masters. Indigenous Political power cannot be a synonym for corruption, but should in its stead goad man on to sublimity. political Leaders should personify detachment, never feel intoxicated by the power they are supposed to wield—a mandate and a trust from the people. It has often been seen that the man loses his head at this time of his political elevation and paradoxically enough uses the same power given to him by the people, ruthlessly against them. Therefore, he cautions the future rulers of our land in these words:-

दोह तार परबब कर दुकानदा'री
पनन्यन आयि अनवा'रिये ।
बापार कोछन बीठि बापारी
सग दितुय वनच्ये कमि वनयारिये ॥ 11

“The foreigners have now bolted away after doing a brisk business here. It is the turn of our own kin now: but they also appear to me as the shrewd tradesmen presiding over their business-houses. O! Sylvan pine tree, who does nurse you?” Their tricks of trade to exploit innocent people are enumerated as under:-

यि दीन मिलत बतन हकूमत
खो'दा खो'दाई अजल त किस्मत ।
निकाब केत्याह हकीकतस प्यठ
यवान यिम इन्कलाब दुश्मन ॥ 12

11) Ibid—page 216;

12) Ibid—page 105.

"These enemies of healthy social order screen away the truth from the people by invoking religion, authority, God and His Godliness and even destiny."

Even though 'Azad' was not destined to witness the era of independence in its fullness, but how prophetically he has pinpointed the behaviour of our rulers to be. He could smell future in advance. In this predicament, the people have no choice but to opt for slavery once again. The self-centred leadership has monopolized all the fruits of freedom, these have not been allowed to trickle down to the masses at large. Being disillusioned, the man would like to revert once more to foreign domination. The so-called love and concern by which these leaders swear is nothing short of opium mesmerizing the thinking and vision of the people, so that the unbridled rule of these political jugglers is perpetuated undisturbed:-

वंताव दिलेरी हुन्द क्याह जानि सु बेचार
यस ग्रायि लगान आसन प्य'ठ आसि खसिय रवावे ।
तमि लोल खो'त बेहतर जोलान गुलामी हुन्द
इस्ताद जवांमंदस युस लोल पथर पावे ॥ ¹³

"That poor soul can never think of detached behaviour of fearless self-denial; He, who is devoid of his mental as well as physical balance, and to crown all, has planted his feet on the pedestal of authority endangering his equilibrium all the more, that so called concern for the weal of man as prefessed by such leaders actually dopes the dauntless spirit of man, denying him to keep his head high, and forces him to bite the dust."

'Azad's' conviction in Hindu-Muslim amity and consequent solidarity is marrow-deep. He abhors division of man into parochial nomenclature. Human beings have one and only one religion that is living up to human values. The fruits of hardwon freedom should not be frittered away on Hindu-Muslim squabbles. Humanity need not be sacrificed at the altar of communal frenzy:-

13) Ibid, page 115;

यिम वनान असि ह्यन्द मुसलमान बा'य बारन पान वा'नि
 क्यांह तिमन निश व्याख कांह वीदाह कुराना आसि हे ।
 को'दरतस व्योन व्योन थ'विन यलि आसहन मिलत त कोम
 प्रथ अ'कस व्यो'न व्यो'न जमीना आसमाना आसि हे ॥ ¹⁴

"Those who call Hindus and Muslims as brothers, hand and glove with each other, are strictly guided by the tenets of the vedas and the Quran; they have no other Holy Book for preaching this enlightenment. If God had to segregate nations and creeds from each other, then He would have provided them with separate earth and Sky."

The children of God share the bounties of the earth together; They are uniform in body and soul. Why should their thinking get muddled?

म्ये वुछ लहरन हन्धन कहरन, तनाजन लायि लायन कुन
 म्य'नर आ'सिथ कुन्यर म्योन वुछ म्ये वुछ भ'गड़न त न्यायन कुन ।
 कुन्यर नय आसि यिम जाहिल व्यपन कित आकलन अन्दर
 यिवान छुम जिन्दगी हुन्द सोज सफरन मंजिलन अन्दर ॥ ¹⁵

"I, as a frail man, took into account only the negative aspect of life—the turmoil of the waves, friction and even man- handling. The postive phase of life is contained in the maxim unity amongst Diversity; But, I only paid heed to the brewing of quarrels and the subsequent bad-taste these leave in the mouth. Had there not been oneness of Man how could such ignorant people pull on with those gifted with reason? For me, life is a continuous journey to reach up to that ideal."

After going through the entire poetie prowess of 'Azad' this inference is irresistible that his attainments as a celebrated Kash-miri poet were not a matter of days; It took him years after years to find his feet and thus project his message through rhyme and

14) 'Kuliyati— Azad— page 125.

15) Ibid, page 120;

rhythm. Thus, we can glean three patent stages in his poetry from start to the end, in which his heart-beats have built inch by inch the premise on which his innate imagination indulged in playful sport. The first stage may well be termed as the period of initiation; Herein the poet has tried to harness his talents in translating his emotions, feelings and experience. This is the first attempt, hence cannot be free from shortcomings. His poetic fervour at this time was greatly influenced by the current Persian trends in vogue in Kashmir. It is more or less a Kashmiri rendering of Persian songs replete with the symbolism of 'Gul' and 'Bulbul'! Not only the content of his Poetry is inspired by Persian 'Gazal' but even the form, the phrase, idiom and even vocabulary has been borrowed from it. In this behalf, it may be said that 'Azad' could not gather moral strength to rise above the traditional trends current in Kashmiri poetry till then. He could not also afford to plough a lone furrow and extricate his poetry from the traditional stamp of Persian Muse. Therefore, his poetry at this stage could not be expected to touch the highest water-mark of independent thinking:-

मस च्यय ग्यस मस्तान है, देवान है, देवान है

चोम अ'शकने मैखान है, पैमान है ।

दिल अज्ज जतून खोवनम ब'रिथ, जाये नसीहत्य आवरिथ

छस जिन्द आ'सिथ या मरिथ, देवान है, देवान है ॥ ¹⁶

"I became fully intoxicated after gulping down the wine of love, even bordering on lunacy; This, I drank at the tavern of Love, one goblet after another. He filled my heart with inebriating warmth of love to the brim, so that not a niche was available there to lend ear to worldly advice. I experienced a very thin line between my life and death, presumably having lost my head by excessive indulgence."

This kind of sensual and sensuous poetry is not 'actually in the grain of 'Azad', but he feels compelled to toe the line his seniors had earmarked for themselves. Even the Persian vocabulary has been freely used by him, which to speak the least, has shorn

16) "Gazliyat," poem No. 521, page 603;

the wings of his inherent imagination. At times, such poetry sounds as versified prose wafting the flavour of Persian propensities:-

दिल जुदा जान जुदा अ'श्क जुदा अकल जुदा ।

चीर खूँस्वार छि बेचार ज़नूनस ना'ली ॥ ¹⁷

"The heart, the life, the love and the reason—The four blood-suckers, in their own way, torment the helpless and abject feverish sentiment of irresistible call of flesh,"

In this stanza only 'chhi' छि and 'Nali' ना'ली are pure Kashmiri words, the rest being Persian; such artificial poetic constructions, initial attempts of a novice, can be profusely multiplied.

'Azad' has very sincerely confessed that at the initial stage of poetry-writing, 'Mahjoor; the Doyen of Kashmirs lyricists, was his mentor. He used to get his poetic compositions revised and corrected by him. We can very safely assert also that at this time 'Mahjoor' was also his model. 'Azad' has at times composed his own verses on the pattern used by 'Mahjoor; such poems even though not imitations strictly speaking, are actually the models before him for undergoing, constant drill to catch up with this 'Master of Kashmiri Muse, For example, 'Mahjoor wrote the famous poem ¹⁸ करो बुलबुलो दीदारि गुल "O Bulbul steal a glance at the flowers," and 'Azad' like a faithful apprentice composed a poem with the caption बुछ बुलबुलो दरबारि गुल "O, Bulbul witness the Durbar of flowers." The construction of verses, their meter, and the content are exactly similar. In the same way, 'Mahjoor's famous romantic poem बागि निशात के गुलो "O Flower of Nishat Garden, come unto me with exquisite fund of coquetry," has been rendered by him into his own picture-poetry like this बागि नसीम के गुलो ²⁰ "O flower of Naseem Garden, come unto me with captivating babblings of a child."

17) Kuliyaṭi Azad—page 74;

18) Kalami—Mahjoor, II vol;

19) Kalami—Mahjoor, I vol;

20) Kuliyaṭi Azad, page 548;

However, after such a brief honey-moon with this kind of poetry, on which 'Mahjoor's influence was the loudest, 'Azad' was successful in carving out an exclusive experimental ground for his independent thinking, totally divorced from the tradition and any extraneous influence. It may well be called the stage of experimentation.

'Azad' was rebel and a reformer at the same time. His imagination pregnant with new values revolutionary as well as altruistic could not remain tethered to the hackneyed norms of poetry for long. The force of circumstances, brought out the real poet in him which was in content and form home-spun and hand-woven, so to speak. After undergoing excruciating travails of labour-pain, when there was a twilight engulfing him disturbing the exact equitation between his head and heart, in the second stage of his poetic fervour, his imagination got chastened, and his vision was divested of faulty aberrations. He located his goal with meticulous ingenuity. He was no longer a dreamer weaving reveries of sound and sense, but a vigilant sentinel of human values. He chose to discover 'Man, and his environment contaminated with contradictions. To him 'love, was not a sentimental frenzy now but milk of human kindness saturating meaningfully every phase of life with its attendant vicissitudes:-

अशक छु फरान कमन कमन तप रखन त आलमन
अशक छु करान मोसमन पोश बदनन कजालिये ।
गार गयि च्ये खोरदसाली यार बनान छि चार वाली
मीर बुझुम बनान फचाली दात बनान सवा'लिये ॥ ²¹

"Love robs even high-statured seers given to penance, and also the well-read masters of knowledge; It tarnishes the innocent and flower-bedecked bodies of fair-maidens. At the threshold of your youth, you erred in selecting opulent people as your companions, perhaps not knowing that even the kings have been reduced

to abject penury and those who used to give change hands with receiving alms."

This is actually the hard core of life and 'Azad' is now fully groomed to analyse it. For him poetry is a potent vehicle to unravel this bitter truth of life. It is neither jugglery of words, nor an expedient to indoctrinate people:-

तुलुन कलम त लेखुन सरापा न त खो'श आमद सो'खनवरीछा ।

गिलट करिय सरतले सोनुक साद लूकन लुटावुन बहोदरी छा ॥ २२

"Taking hold of a pen and to write from beginning to the end cannot be called a pleasing composition. It is nothing but gold-coating on brass, simply to cheat the innocent people."

'Azad' is now alive to the fact that beauty has its limitations; ugliness cannot be termed squarely as its antonym. These are actually states of mind, a very thin line dividing these. In the context of changing values, beauty and ugliness can become complementary to each other, as the sun and shadow in actual life. So, the poet has to proclaim:-

करान गाटिल मोहबवुके संजथवान जामन व'लिथ छोरुय कंज ।

वनान अथ जंगि जरगरी छा, यि रहजनी छा, यि रहबरी छा ॥ २३

"To the wise love is self-suffering, wrapping their boney skeleton underneath their garments. People with diverse intellectual dimensions call these either devices for minting money, or highway robbery; only a few can read true 'leadership' into it." True leadership worships service before self. It has to set an example for others to follow. 'Azad' displaying courage of highest order took up the challenge of the time, its stresses and strains, its demands and obligations most seriously:-

22) Payami Azad, poem No, 129; page 479;

23) Ibid.

परान आजाद छु यिम तरान
 ह्यछिय त जानिय बुछिय जमान ।
 न गुल त बुलबुल न मय त मुतरिव
 यि शा'यरन निश ति शा'यरी छा ॥ ²⁴

"Having fully felt the pulse of this age, 'Azad' is now composing these songs in which the 'Flower', the Bulbul, the wine, and their unquenching thirst are totally absent. Can this kind of poetry commend itself to poets?"

'Azad' changed the entire fabric of Kashmiri poetry, its woof and warp. He deviated from the age-long tradition. With eyes wide-awake, he metamorphized the content as well as form of Kashmiri poetry. He is alive to the fact that this sweeping change will not earn him laurels for the present, because it will be lacking in the traditional attributes. He bemoans the content of Kashmiri poetry in these words:-

दीनो दुनिया हावसन प्यठ
 रावरोवुथ ती पज्या ।
 मुश्कि रे'स्ल्यन पोशनि प्य'ठ
 दिल हरोवुथ ती पज्या ॥ ²⁵

"Was it befitting on your part to have bargained your faith and world for fleeting sentimentality. You were actually nursing with love those flowers which had lost their fragrance. It was not becoming of you."

This attitude of the poet heralds the third epoch of his poetry. Herein his imagination has become fully baked, his outlook completely changed and his nerve surprisingly enough quite strong to defy the tradition and usher in a new way of life. He has evolved a method of sweet persuasion punctuated with direct approach. He beckons to Man:-

24) Ibid.

25) Payami-Azad, poem No 131, page 472.

नसीबस छुक वदान नादान
 लागान हाँच तकदीरस ।
 यि जन्नत ति जह'न्नम छुय
 च्ये पनन्यन कारन हुन्द फल ॥ 26

“O Dullard ! you bemoan your lot, and blame your destiny least knowing that this heaven or hell is the outcome of your own actions.”

Then what should be the attitude of a perfect Man according to 'Azad':-

चि ज्याद नरम यो'द रोज़ख
 म्य'चे हिन्द पाठ त्रा'विथ सर ।
 करो पामाल अख दुनियाह
 हमेश जाय छय खोर तल ॥
 बनख फौलाद योदवै याद थव
 सु ति आसि अख साथी ।
 बनख ज़जीर शेरन हिज़
 त या खज़र न त करतल ॥ 27

“If you are very soft, lying flat like the earth, the world will trample you and also heap indignities on you. If you act like steel, then remember, one day will come, when you might have tamed lions by chains even, yet this very trait of yours might also turn the steel in you into a dagger or a sword.”

The attitude of Man should be middle of the road, neither too soft nor too hard. In being too soft, there is every apprehension of losing the image, and in being too hard there is every chance of using that very steel against the people which had earlier shielded them from tyranny and oppression. Therefore, Man has to tread his ground very carefully, paving a rewarding path between these two extremes. He has to apply reason, the guarded treasure of his, and not get blinded by animality:-

26) Kuliyati Azad, Page 485.

27) Ibid.

चि ओसुख गाटजारक नूर
 च्ये लोगुथ नार इन्सानो ।
 करिथ इन्सानियत बदनाम
 हयो बेअर इन्सानो ॥ ²⁸

“O Man, you were supposed to be the light-house of innate reason, but you acted like a contagious fire. You have brought discredit to humanity in the most callous way.”

Man was modelled by Nature to share the common weal and woe of his co-brethren; but he reappropriated to himself all the good things of life and thus starved his fellow-beings:-

थव्योने कोदरतन पनन्यन
 खजानन ठान मुचराविथ ।
 च्ये ओसुय बाग'राविथ ख्योन
 ब्रन्योख शाहमार इन्सानो ॥ ²⁹

“Nature had uncovered all her treasures for your free use. You had to share these equally with others; but you elected to become their sole guardian-cobra.”

His clarion call to awaken Man to his duties is quite understandable in the background of communal disharmony, exploitation, tyranny of foreign rule, appalling inequality and monstrous behaviour of Man having lost his moorings. His nature-poetry should also be construed in that very perspective. He most consciously injects love of motherland and humanity into the dead veins of Man, bringing him back to robust health; Love for land and love for man are the two most predominant ingredients of Azad's poetry:-

छिस बा'गरान मुहब्बत
 बुलबुल कुमिर करान गय ।

28) Payami-- Azad, poem No. 65, Page 374;

29) Ibid.

छित प्याल ह्यथ भयन क्य'थ

पोशे चमन मुबारक ॥ ³⁰

"The sweet warbling Bulbuls and cuckoos girdle round my motherland disseminating love and harmony. The flowers of this fairyland hold cups in their hands; How auspicious and thought provoking is my land of birth!

In the very second-breath, he weaves this arresting panorama of bountiful Nature:-

पम्पोश डल छु खामोश

जन रुठमुत र'टिय बोश ।

पाँचावन यिवान जोश ।

प्यठ संगरन मुबारक ॥ ³¹

"The 'Dal lake' with its full-grown crop of lotuses is steady and silent, as if to preserve its ego of immensity. Nevertheless, the violent water-falls rush down from the hill-tops in frenzied ecstasy; How auspicious and thought-provoking my land of birth is?

His love for Man with unparalleled catholicity can be conveniently inferred from this verse:-

बन्योस दरमुक त दीनुक थम

न दीनुक गम न दरमुक गम ।

करान इंसानियत मातम

बुछिय चा'नि कार इंसानो ॥ ³²

"You proclaimed yourself to be the pillar of religious obligations in terms of Hindus and Muslims; Actually you were least concerned with it. Seeing your actions, the entire humanity is in consternation."

30) "Badaiwattan" Poem No 3, Page 183;

31) Ibid, page 184;

32) Payami- Azad; page 374;

The religious labels dividing Man from Man have no relevance to the demands the universal values of brotherhood are making at present. This kind of inconvenient luxury is out of date now. We had to pay through our nose by this artificial division between the sons of the same soil in the days of yore. This lapse needs to be rectified now:-

बुतखान च्ये बनोबुथ काबच बिना च्ये त्राविष ।

गीतायि क्याह खता कोर वनतम कोरान बाले ॥ ³³

"It is verily the man who constructed the temples and who also laid the foundation of 'Kaba'. Therefore, O you believer in the Quran, what fault do you find with the Gita."

Change is the sauce of life, monotony its poison. 'Azad' has explained this universal truth like this:-

जिन्दगी क्याह, इन्कलाबन हिज किताब, इन्कलाबो इन्कलाब ।

बहदते हक ओस कुन्यरुक इतिदा

बहदते इन्सान कुन्यरुक इन्तिहा

जिन्दगी हुन्द असल माने इज्तराब, इज्तराबुक माने मतलब इन्कलाब ॥ ³⁴

"What is life? It is a folio depicting change. Oneness of God was the harbinger of oneness of His creation; The unity of Man is the consummation of that oneness. The real purport of life is continuous turmoil, and the essence of turmoil is change."

This is the message of 'Azad; continuous struggle against odds. Actually life had never been a bed of roses for him. He could only get a petty pittance of Rs. thirteen per month as a teacher. Despite this economic discomfiture, he never grumbled. He could hardly keep the wolf out of the door, yet he was more keen to drive away the wolves of exploitation, social inequality and political aggrandisement. His poetry is not individualistic. It is the dirge of the underdog scattered over length and breath

33) Kuliyati- Azad, page 119;

34) Ibid- page, 305

of this globe. He does not weave his own sighs into heart-rending poetry, but laments the woes of Man—a fallen angel. He would like to rehabilitate him, restore his pristine glory. 'Self' is absent throughout his poetry. He sings for whole humanity. His entire poetry is a saga of human consciousness; He does not pretend to be a preacher, a mystic, or a romanticist. He is the conscience-keeper of man.

Even though, the present, he was destined to face, was thoroughly unpalatable, yet he disdained it only to build a rosy future out of it debris. Ignoring his own to-day—in hospitable and discomforting, he, like a valiant crusader only looked towards the bright to-morrow, when Man would recognize his own self and get rid of all the ills which irk him at present:-

होशियन बेहोश बुल बुल, जोश मारन पोश वाग ।

बेदिलन बेद्यमागन तंबलावि पाने इन्कलाब !: 35

"The revolution in the thinking of Man will bring back to life the doped Bulbuls, the flowers-gardens will be in full bloom. Those who are bereft of head and heart will be looked after by this sweeping change."

But 'Azad' died a martyr to his own ideology; burning love or humanity consumed his blood every day in and out, and at a comparatively younger age of fortyfive he had to drop down his mantle. His 'to-day' was physically over; he had discarded it mentally since long, so it made no worthwhile difference to him; Yet his 'morrow' dawned with all the brilliance he had endeavoured all his life to bestow on it. The poet in 'Azad' can never die because his imagination is wedded to the immortal human values; The soothing touch of his poetic-alchemy will resurrect him in the morrow—the vocal champion of which he was throughout. He is, to speak precisely, a poet of to-morrow. He only feigned to count his breath in to-day, actually his heart lay in the day

following. Therefore, it was not without meaning that 'Mahjoor' his tallest senior, mentor and model paid him this glowing tribute:-

आह आजाद अज जहाँ रोपोश शुद
याकि अज जामे वका मदहोश शुद ।
बहरहाल रहलतश महजूर गुप्त
बुलबुले शीरी बयान खामोश शुद ॥ ³⁶

"Oh! 'Azad' has concealed himself from this world; or the cup of life has eluded him. 'Mahjoor' would like to unfold his heart over his death by saying that the sweet-throated Bulbul has opted for silence."*

(K. N. D.)

36) Kuliyaati-Azad, page 40.

*'Mahjoor' has indicated the date of Azad's death herein. शीरीबयान works at 1948. A.D. according to 'Abjad'--the Persian-system of evaluating each letter of alphabet.

Following the above, it was not without surprise that the
the United States, Mexico and Central America and the Spanish colonies.

It was not until 1890
that we saw the first
of the great war
which was the result of the
great war which was the result of the

"The United States, Mexico and Central America and the Spanish colonies
of the United States, Mexico and Central America and the Spanish colonies
have not been able to agree upon the conditions of the
the United States, Mexico and Central America and the Spanish colonies."

(H. N. I.)

20. The United States, Mexico and Central America and the Spanish colonies
the United States, Mexico and Central America and the Spanish colonies
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